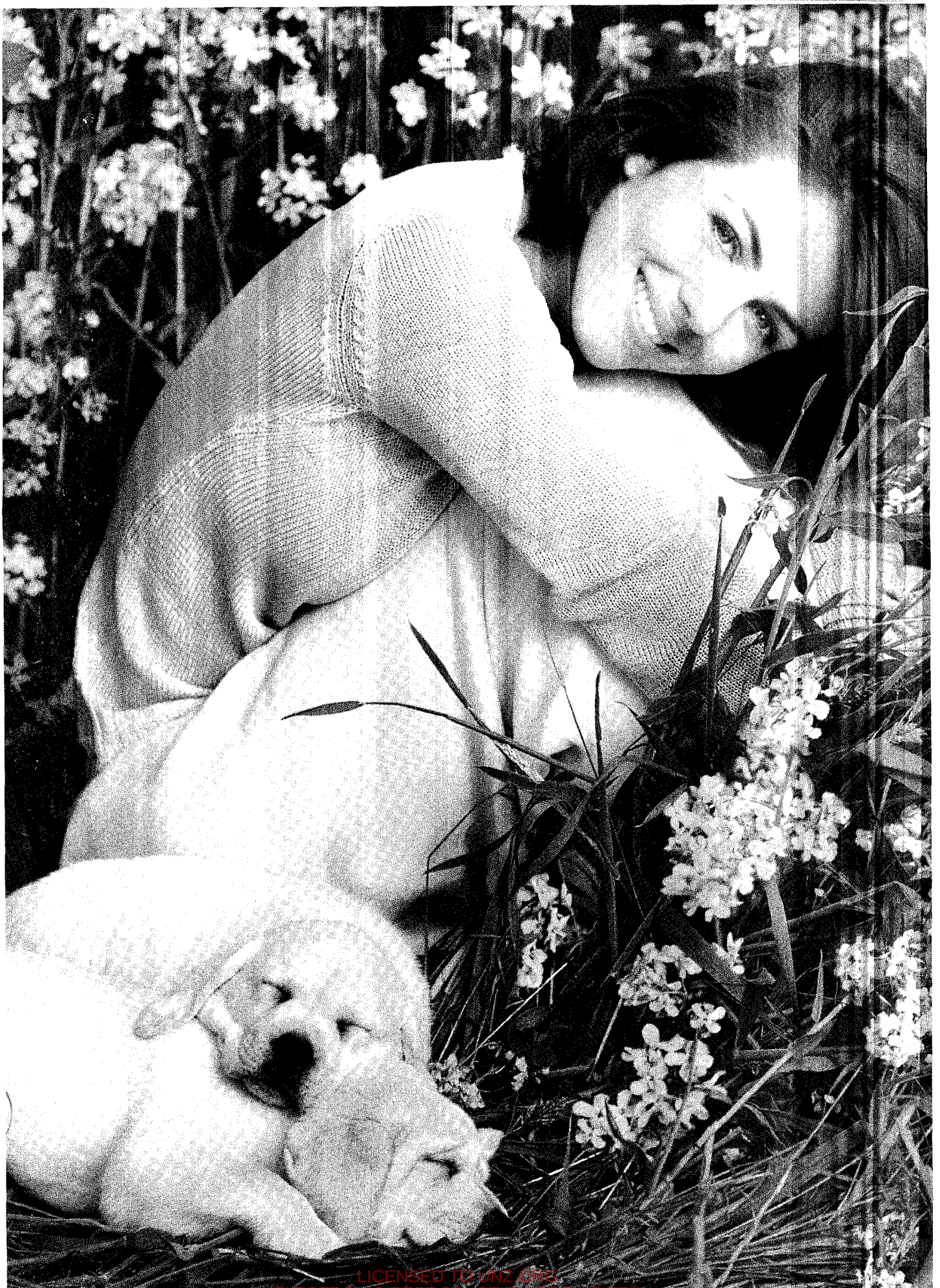




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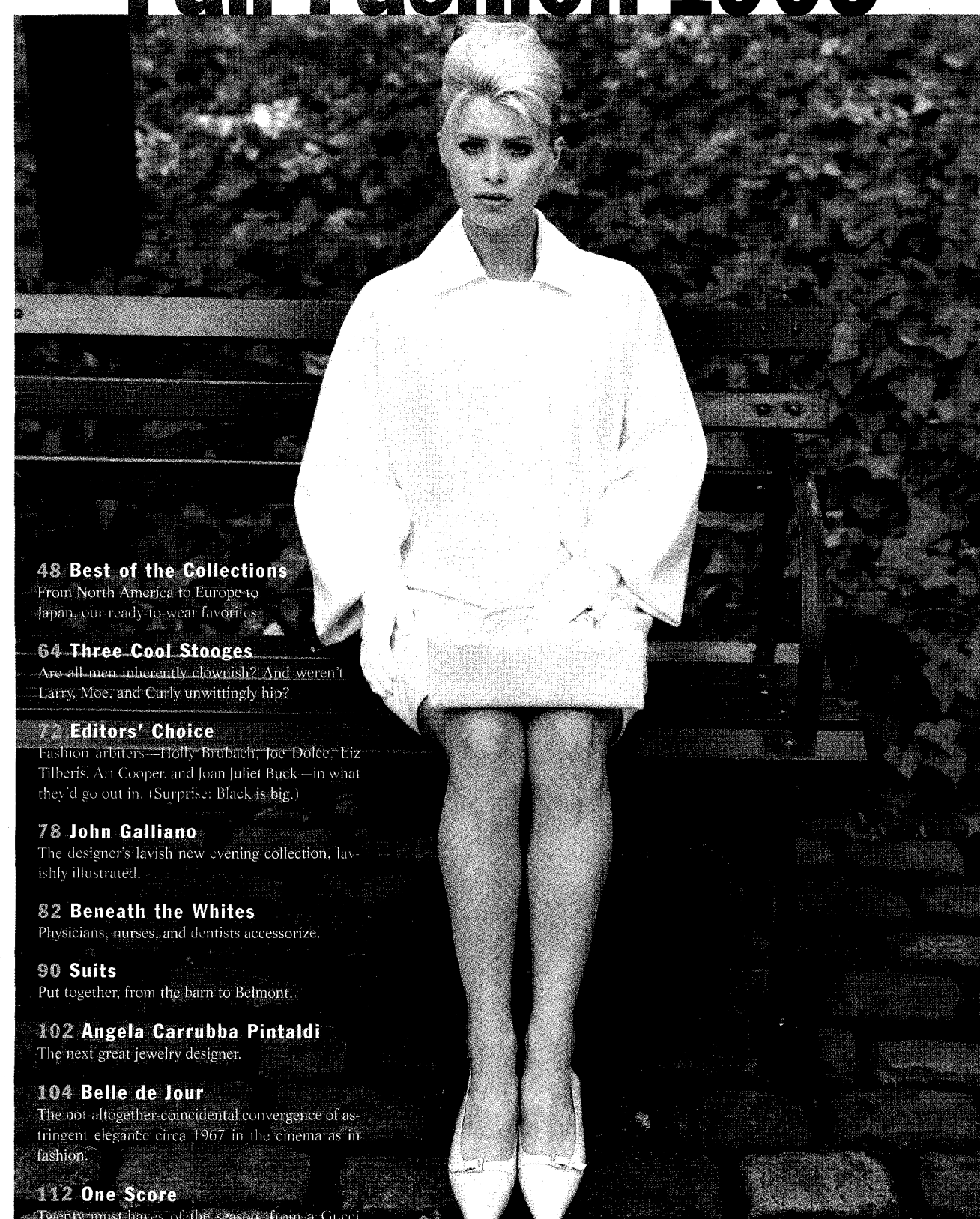
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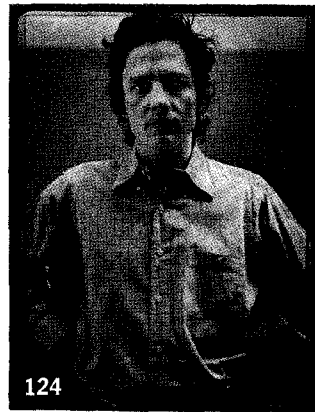
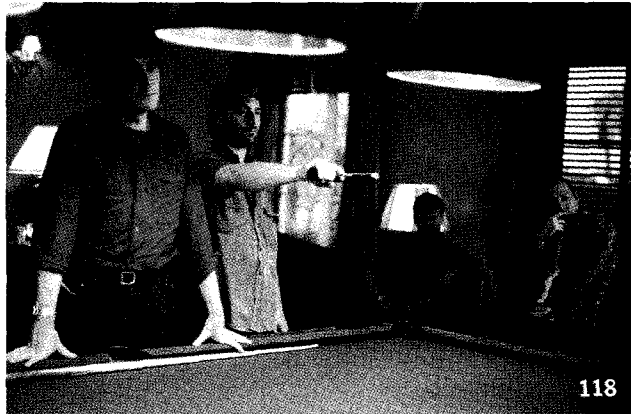


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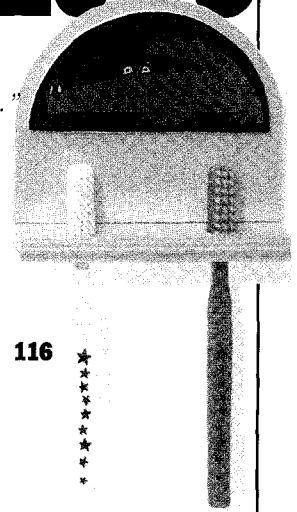
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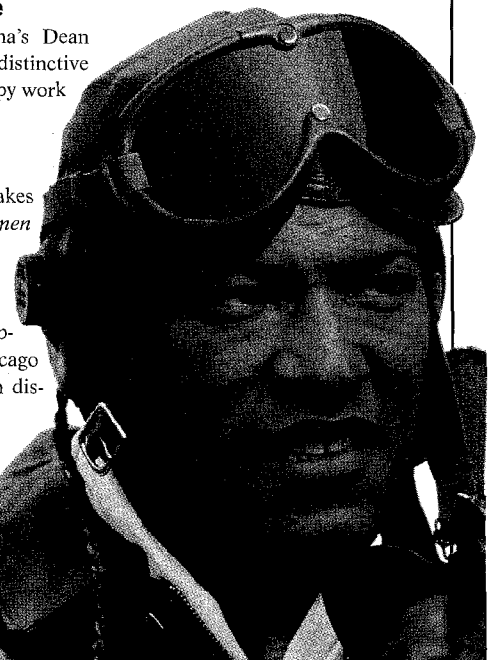


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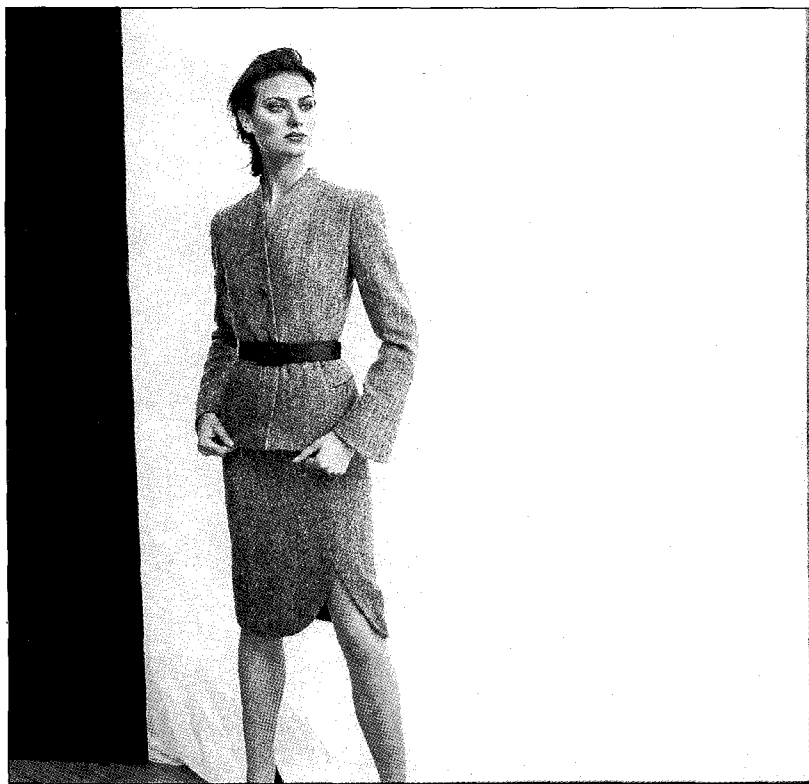
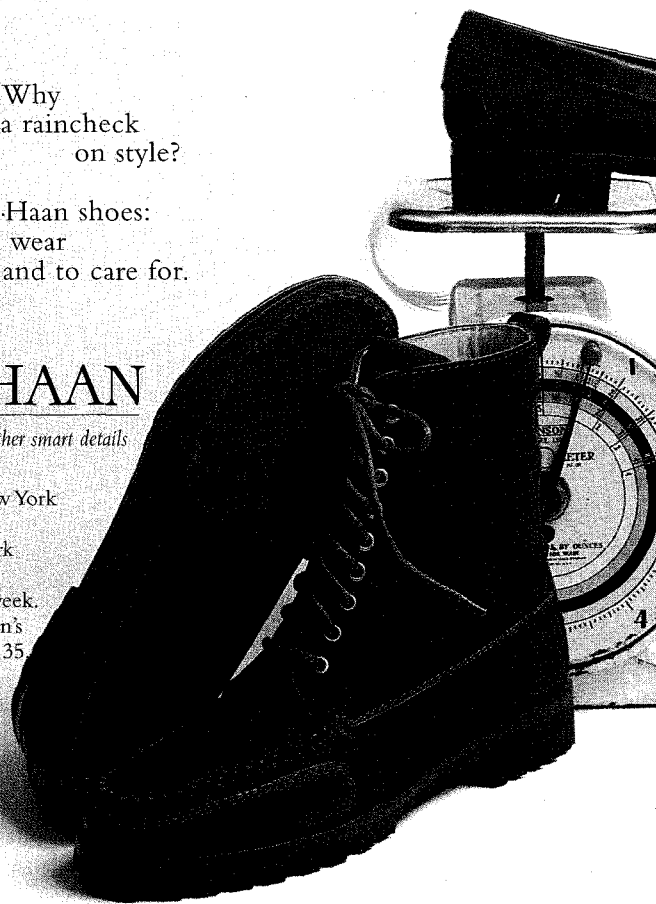


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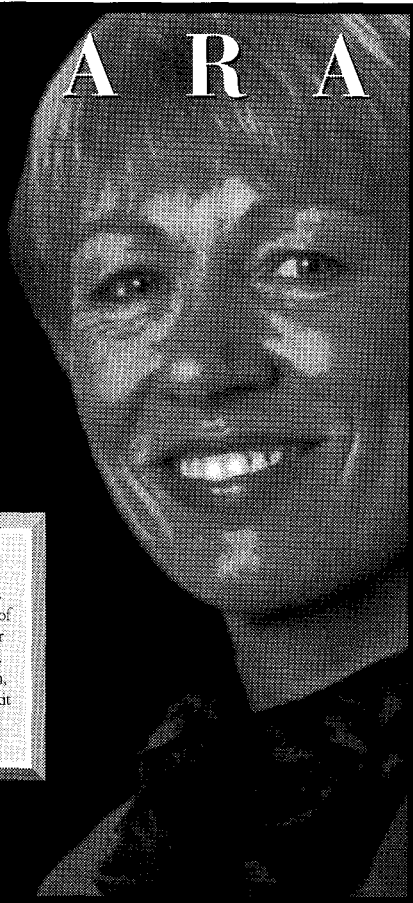
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LETTERS AUGUST 28, 1995

Moonlight Maestro

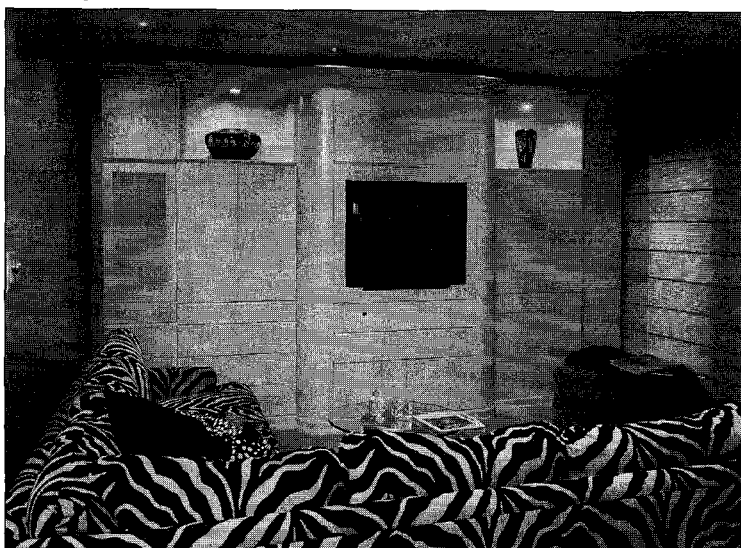
OUR FIRST THANK-YOU IS FOR YOUR recognition—long overdue—of maestro Vincent La Selva in “Opera’s Populist” [by Matthew Gurewitsch, August 7]. The dedication, sacrifices, and contributions made by La Selva to New York—metropolitan—area cultural life have too often been ignored by the local Establishment. *New York Magazine*’s heartfelt tribute has gone a long way in correcting that oversight.

Our second thank-you is for finally providing those of us who toil mightily on the periphery of the New York Grand Opera with a name: Henceforth we will be known as the Odd-Volunteer Brigade. We “odd volunteers” are true believers in the La Selva mystique. We perform a wide range of tasks, from arranging snacks for “meet-the-artist” receptions to balancing the NYGO checkbook to publishing the opera-company newsletter, brochures, and flyers. One of us has been working with the maestro for over twenty years, another for fifteen.

Matthew Gurewitsch has done a great service for a great man, and everyone in the world of the Grand Opera will be richer for having read his article.

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I’M PRETTY CERTAIN THAT I JOIN MANY New York operagoers—long subjected to past (Bernstein) and present (Levine) shameless self-promoters—in hoping that Joseph Volpe, the Met’s general manager, read your splendid article on Vincent La Selva closely. La Selva shares with the incomparable Toscanini the ability (and artistic integrity) to place the composer’s creation above the conductor’s cult of personality. The beneficiaries of this rare trait are those knowledgeable audiences who prefer virtuosity to podium

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017-5998 or sent via e-mail to 76702.2510@compuserve.com. Please include a daytime phone number.

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LETTERS

theatrics and appearances on "Live From the Met," and who have been deprived by the Met and the City Opera of La Selva's music-making. It would be a rare and welcomed event at the Met for a conductor like maestro La Selva to bring the timeless genius of Verdi, Rossini, Puccini, Mozart, et al. to life. Alas, that seems unlikely to happen soon; a review of the Met's 1995/1996 schedule reveals the usual cast of uninspiring time-beaters, including, interestingly, Julius Rudel.

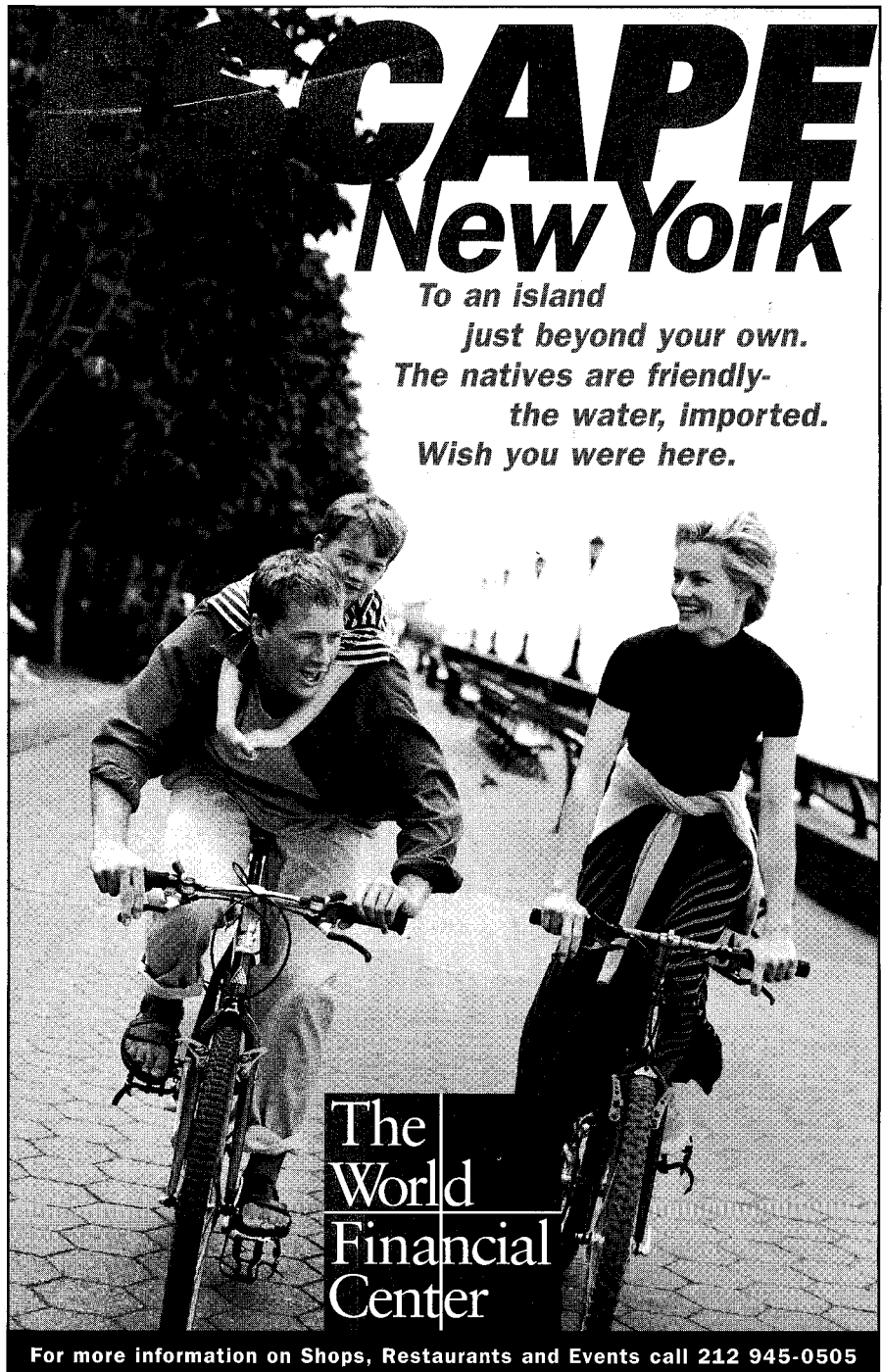
Gabriel Del Virginia
UPPER MONTCLAIR, N.J.

IT IS WONDERFUL TO SEE VINCENT LA Selva receive the respectful public attention and praise he so richly deserves. However, the suggestion "that when you give your art away free, the power brokers peg you as an amateur" does not really explain his difficulty gaining a foothold in the Establishment. The administrative, managerial, academic, and critical pundits of the New York area have never doubted his professionalism. But neither his refusal to even pretend that their advice was necessary to his artistry nor his disinclination to kowtow to their persons endeared him to them. It is hardly surprising that the stunning display of his gifts at City Opera, as described in the article, should have posed a threat to Julius Rudel, himself never more than a routine conductor, and that La Selva suffered from Rudel's ability as general director to withhold opportunities for his advancement. Under the circumstances, it seems unfair to have raised Rudel from his current obscurity and given him one last opportunity to bad-mouth La Selva, who by virtue of his enormous gifts and perseverance has become one of our town's few public benefactors.

Paul Turok
MANHATTAN

Emendation From *The Nation*

I COULDN'T AGREE MORE WITH REBECCA Mead that "if everyone were as serious and well-meaning as *The Nation's* editor [Katrina vanden Heuvel], the United States would be a much more comfortable place to be than it is now" ["The Woman on the Left," August 14]. I'd add that if everyone were as talented as our former literary editor Elsa Dixler, the United States would be a much more stimulating place than it is now. It's true that *Nation* employees are represented by the Newspaper Guild, but the implication that the

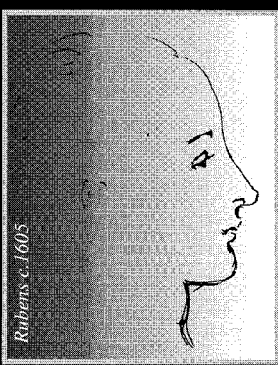


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LETTERS

union rather than her skill as editor and writer led *The Nation* to designate her as the late Andrew Kopkind's replacement is as wrong as the assertion that Alexander Cockburn's co-author on the piece revealing that the president of the Wilderness Society logged his own land was "Anthony" St. Clair. The co-author's first name is Jeffrey.

Victor Navasky
Publisher and editorial director, *The Nation*
MANHATTAN

A Message From Management

I LOST MY ILLUSIONS ABOUT THE INTEGRITY of the press a long time ago. Nevertheless, I am a little bit shocked that a magazine such as yours, which still has the pretense of being ethical and fair, chooses to completely ignore in John Connolly's article "Model Mismanagement" [July 17] that Ingrid Seynhaeve is still with Elite and on excellent terms with us. Indeed, her own attorney sent us a letter, a copy of which we sent to you, stating that, after months of research, he had found no inappropriate behavior on the part of Elite.

John Casablancas
MANHATTAN

Less Tea, More Sympathy

THE HEADLINE "THE HOSTESS WITH THE Leastest" for your August 7 "Intelligencer" item about Iris Sawyer is in very poor taste. Compassion and sympathy, not mockery and scorn, would seem to be the normal response to Sawyer's misfortune. It's not always about hipper-than-thou derision, fellas.

Peter Stamelman
MANHATTAN

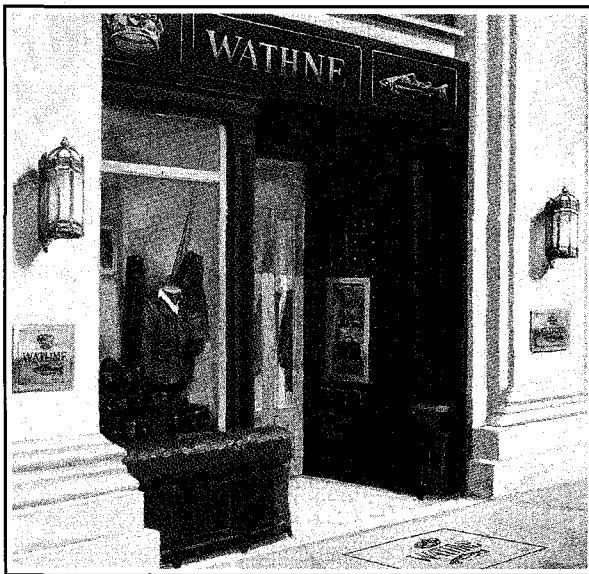
Live Wires

IT'S TIME TO MODERNIZE MARY ANN MADden's data stream: Why don't you give her competitors a CompuServe address so we can skip the postcard-preparation process and hasten our entries? Postcards and e-mail. Please!

Bob Dean
RALEIGH, N.C.

Editor's Note: Computer-using readers may e-mail their Competition entries to 71154.3014 @compuserve.com. Many of our other columnists now have e-mail addresses as does our Letters to the Editor department. These addresses appear, periodically, at the end of each column.





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BETWEEN THE LINES Aiming To Please

WHAT YOU HAVE IN THIS issue is the photographic grand masters versus the Young Turks," says special-projects photo editor Jordan Schaps, who, along with fashion director Jade Hobson Charnin, was part of the team that produced this season's splendid fashion Baedeker.

Nitin Vadukul, who shot both "Belle Epoque" and "N'Yuk Stories," has strong Young Turk credentials. The latter shoot, a Three Stooges homage, was an "opportunity to show fashion in a humorous, nonserious way," Vadukul says. Guy Aroch's "X-ray Visions" also involved finding humor in an unlikely venue. "Hospitals, to me," he says, "are so serious."



Nitin Vadukul

Rodney Smith's "A Day at the Races" features, of course, horses. "One of the first pictures we shot was inside the stables," he says. "The model was standing in front, and all of a sudden the horse sticks his head out and looks back at me. There's all kinds of serendipity." And Robert Tardio ("She's Gotta Have It") took serendipity into his own hands, bending wire to make himself the world's skinniest models.



Guy Aroch

The Old Guard worked without high concepts, but across the Atlantic: Fabrizio Ferri, owner of the Industria Superstudio, took on the small-scale beauties of Angela Carrubba Pintaldi's jewelry on the island of Pantelleria, off Sicily, while Tyen shot "The Fall's Greatest Hits" in Paris—but found time to style backstage for Issey Miyake and Christian Lacroix. And our in-house grand master



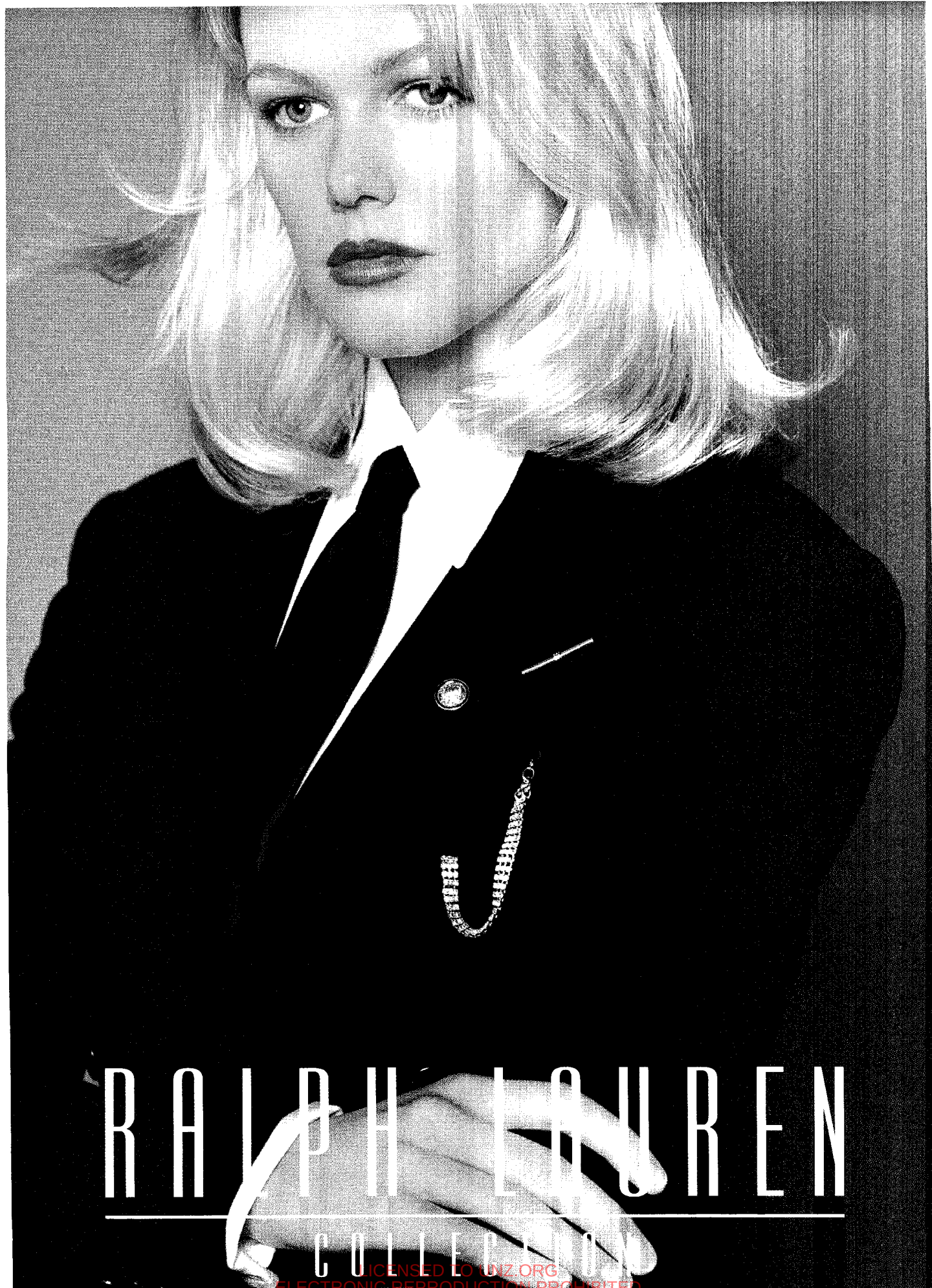
Timothy Greenfield-Sanders

Charnin collaborated with Timothy Greenfield-Sanders on "Model Citizens." "I like using real people to show clothes," she says, "and what better people than the editors of fashion magazines?"

Meet makeup artist
Trish McEvoy
and her team
of artists in our
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INTELLIGENCER

FUHRMAN'S SECRET LAPD SETTLEMENT

There's more to Los Angeles police detective **Mark Fuhrman's** past than the LAPD has let on, but the jurors in the Simpson trial will never hear it. Last February—two weeks after the **O. J. Simpson** trial began—the city of Los Angeles quietly paid **Joseph Britton**, an African American, \$100,000 to settle his longstanding lawsuit against the detective for using excessive force. In the suit—filed in 1991—Britton charged that Fuhrman shot him five times, taunted him, and moved evidence while attempting to arrest him. According to police reports, officers Fuhrman and **J. P. Aiken** stalked Britton as he was trying to rob an ATM customer. The cops claimed they

PUTTING WORDS IN MICHELLE'S MOUTH

If **Michelle Pfeiffer** is sounding smarter onscreen these days, **Elaine May** deserves most of the credit. Disappointed with her part in the recently released *Dangerous Minds*, the finicky Pfeiffer secretly brought in May to redo her role in the film—originally written by Ron Bass. (The pair first met two years ago on the set of **Mike Nichols's** *Wolf*, which May wrote.) Sources say May accompanied Pfeiffer to the *Dangerous Minds* set each morning, feverishly rewriting her part as the movie was being filmed. "There were a few hairy days," admits director **John Smith**, "when we didn't get pages back until the morning we shot." But while Smith insists that May worked "on every aspect of the script," others on the set claim Pfeiffer was the main beneficiary of her efforts. "Michelle would stand there and scream, 'Elaine, where are my pages?'" says a source. As usual, May turned down a screenwriting credit for her doctoring. The writer—currently working with ex-husband Nichols on a remake of *La Cage aux Folles*—won't be helping out on Pfeiffer's next film, *Up Close and Personal*, with **Robert Redford**. The script was written by the estimable team of **Joan Didion** and **John Gregory Dunne**, and for once, reports a Pfeiffer friend, even Michelle was happy with her part.

chased Britton into an empty shopping center and fired sixteen rounds at him after seeing him brandish "a shiny ob-

ject." A fifteen-inch knife—which Britton insists was placed next to him by Fuhrman to justify the shooting—was recovered from the crime scene. "First Aiken fired two rounds," says Britton's attorney **Robert Deutsch**. "Then Fuhrman fired away at close range." The robber further alleged that once he was shot and lying on the ground, Fuhrman taunted him: "Why don't you die?" In the end, Britton pled guilty to threatening the officers and spent a year in prison. Fuhrman and Aiken were both cleared of charges by the LAPD, and Aiken left the force. Britton sued. When the case finally went to trial in 1993, Fuhrman denied wrongdoing and the proceedings ended in a hung jury. But the prospect of a second trial—scheduled to start simultaneously with Simpson's—induced the city to quickly settle, says Deutsch.



Detective Mark Fuhrman:
Hush money?



Michelle Pfeiffer:
Well scripted

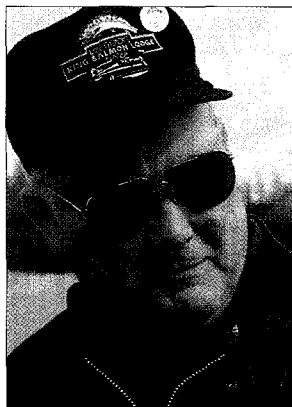
SCAVULLO DIS-COVERED BY COSMO



Helen Gurley Brown has flipped for a younger man. Last week, the energetic septuagenarian abruptly ended *Cosmopolitan's* near-30-year exclusive contract with legendary photographer **Francesco Scavullo**, 66, temporarily replacing him with the hipper, 50-ish **Patrick Demarchelier**. "Helen used Demarchelier once before, in 1986, but Scavullo said he'd never work for *Cosmo* again if she used another cover photographer," recalls an industry insider. This time around, says the source, Scavullo delivered the same ultimatum, but backed off when it became obvious that Brown had made up her mind. "At one time I had an exclusive. I no longer do," Scavullo confirms grimly. "Who knows why management did this? I made the *Cosmo* covers an American icon." Brown blames the decision to unseat Scavullo on slumping newsstand sales. "If you are of sound mind and sales are down, you try something different, although [the problem] is probably not the cover, but the competition. I used to have sex all to myself. Now I have to share it with *Ladies' Home Journal*." Though Demarchelier has already shot *Cosmo's* October and November covers, Brown insists that Scavullo will continue to do covers as well. "I'm crazy about him, and we're still very much together," she says.

NYPD'S BLUE-PICTURE SHOW

Since the NYPD is having so much trouble finding witnesses to its recent Washington, D.C., misadventure, we suggest they start looking for a cop with a camera. Several weeks ago, two New York police officers recruited an agent to drum up media interest in a set of photographs that had been taken at the height of the hooligan rampage at the Hyatt Hotel. The unappetizing images depicted a large officer—wearing nothing but a baseball cap, a cigar, and a smile—sluicing



Norman Schwarzkopf:
Still reeling



Donna and Barbra:
Spa sisters

down the Hyatt's banister. The asking price for the photos jumped from \$2,000 to \$10,000 in less than a week. "We have a magazine and a newspaper already interested," the cop's agent giddily reported. Weeks later, however, the agent—who works for a major New York media outlet—sheepishly rescinded the offer. Her clients—fearful of being exposed—decided to keep their evidence to themselves.

AT CBS, CHARITY BEGINS AT HOME

Soon-to-be-former-chairman **Larry Tisch** evidently wasn't the only one pinching pennies at CBS. During a recent due-diligence audit of the network, CBS's longtime accountants

WHEN LIFE IMITATES TOM CLANCY MOVIES

All those months in the hot Kuwaiti oil fields couldn't have prepared **Norman Schwarzkopf** for his latest adventure in the wilderness. Three weeks ago, the retired Army general and rotund star of Bush's Gulf War was quietly fly-fishing in the Forked River near Last Chance, Idaho, oddly oblivious to the helicopters buzzing above him and agents poised with rifles stationed along the river bank. What was up? Civilians in the area were told that the general had been placed under 24-hour protection following reports of a planned terrorist attack by Islamic militants. But Schwarzkopf's office insists the heavily armed entourage was hired by the Idaho Fish and Game Service—which was filming Schwarzkopf for an upcoming public-service announcement. Schwarzkopf, it turns out, is the national spokesperson for the protection of the grizzly bear. "We've received no death threats," **Lynn Williams**, the general's aide, emphatically insists. "If there were helicopters, they were probably for transportation." **Chuck Bartlesbaugh**, who was traveling with Schwarzkopf, says if the general did have security on this trip, he wasn't aware of it. "It was different from the trip we took to Alaska in 1993, right after the World Trade Center bombing. It was obvious that serious security guys were with us then. They all wore Dockers and short-sleeve shirts and desperately tried to fit in."

Coopers & Lybrand suddenly discovered that a band of employees had quietly diverted more than \$100,000 from the network over the past decade. The money was allegedly filtered through a semi-legit charity organization called the Icarus Foundation, which was run by several members of CBS's technical staff. According to network sources, phony donations to the fund were used to apply for matching funds from the company. But though nineteen employees were involved in the scheme, only the seven ringleaders have been dismissed. A CBS spokesman says that none of the suspects will be prosecuted, "at least right now. We're still working on getting full restitution."

A SPA IS BORN; MUSICAL NOTES

DESIGNING WOMEN: **Barbra Streisand** and designer pal **Donna Karan** love to spa, but they're not too thrilled by the company of other ogling health trekkers. The duo, both veterans of Canyon Ranch and

the Golden Door, have decided to convert Karan's East Hampton home into a self-styled spa. "It's just going to be a few women getting together over a fall weekend," said a friend of Karan's. The pair is eagerly planning beach walks, yoga sessions, juice fasts, massages, and, of course, manicures. **THE REAL THING?** No sooner did record impresario

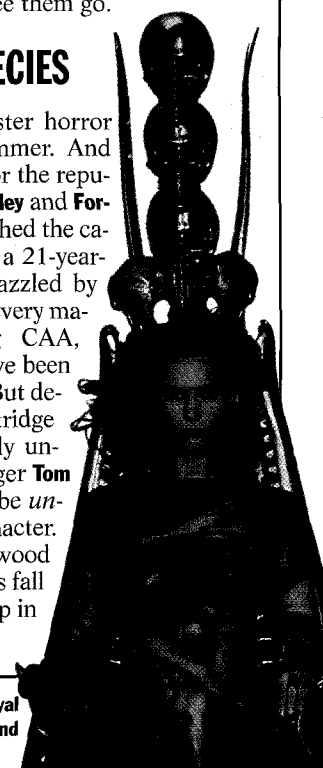
Andre Hurrell win a fractious lawsuit against Uptown Records than sources close to Motown Records began whispering that Hurrell would soon become the company's new president. While a Hurrell confidante admits, "There's definitely something up," Hurrell didn't return calls.

STRAIGHT TO DEL: Del Laboratories recently reached a record-breaking \$1.2 million settlement with staff members who were allegedly sexually harassed by CEO **Dan Wassong**. But Wassong apparently couldn't settle with his fiancée, former *Sassy* publisher **Linda Cohen**. The frisky cosmetics kingpin—a onetime sponsor of the "Sassiest Girl in America" contest—just called off their engagement.

MARRIAGE RAP: **Ted Fields** may soon become **Ice T's** boss. Fields's Interscope Records—which just leased office space at 540 Madison Avenue—is considering a merger with the West Coast's Priority Records. Before that, however, Fields and partner **Jimmy Iovine** may have to buy back 49 percent of the company from Time Warner, which would be glad to see them go.

A NEW HOLLYWOOD SPECIES

Species, MGM's the-babe-is-a-monster horror film, is the surprise hit of the summer. And while the movie hasn't done much for the reputations of its blue-chip stars **Ben Kingsley** and **Forest Whitaker**, it has spectacularly launched the career of newcomer **Natasha Henstridge**, a 21-year-old former model from Canada. Dazzled by her, uh, talent, representatives from every major Hollywood agency—including CAA, ICM, UTA, and William Morris—have been battling for a piece of the rising star. But despite their frantic inducements, Henstridge has elected to remain with relatively unknown agent **Paul Brown** and manager **Tom Schacter**. "Natasha thought it would be *unseemly* to leave her agents," says Schacter. Obviously she hasn't been in Hollywood too long. Henstridge next appears this fall in Miramax's *Adrenalin*, playing a cop in search of a serial killer.



Natasha: Loyal
to the end

Photographs: top left, Christopher Little/Outline; center left, Rick Maiman/Sigma; bottom, Roy Volkman/Outline.

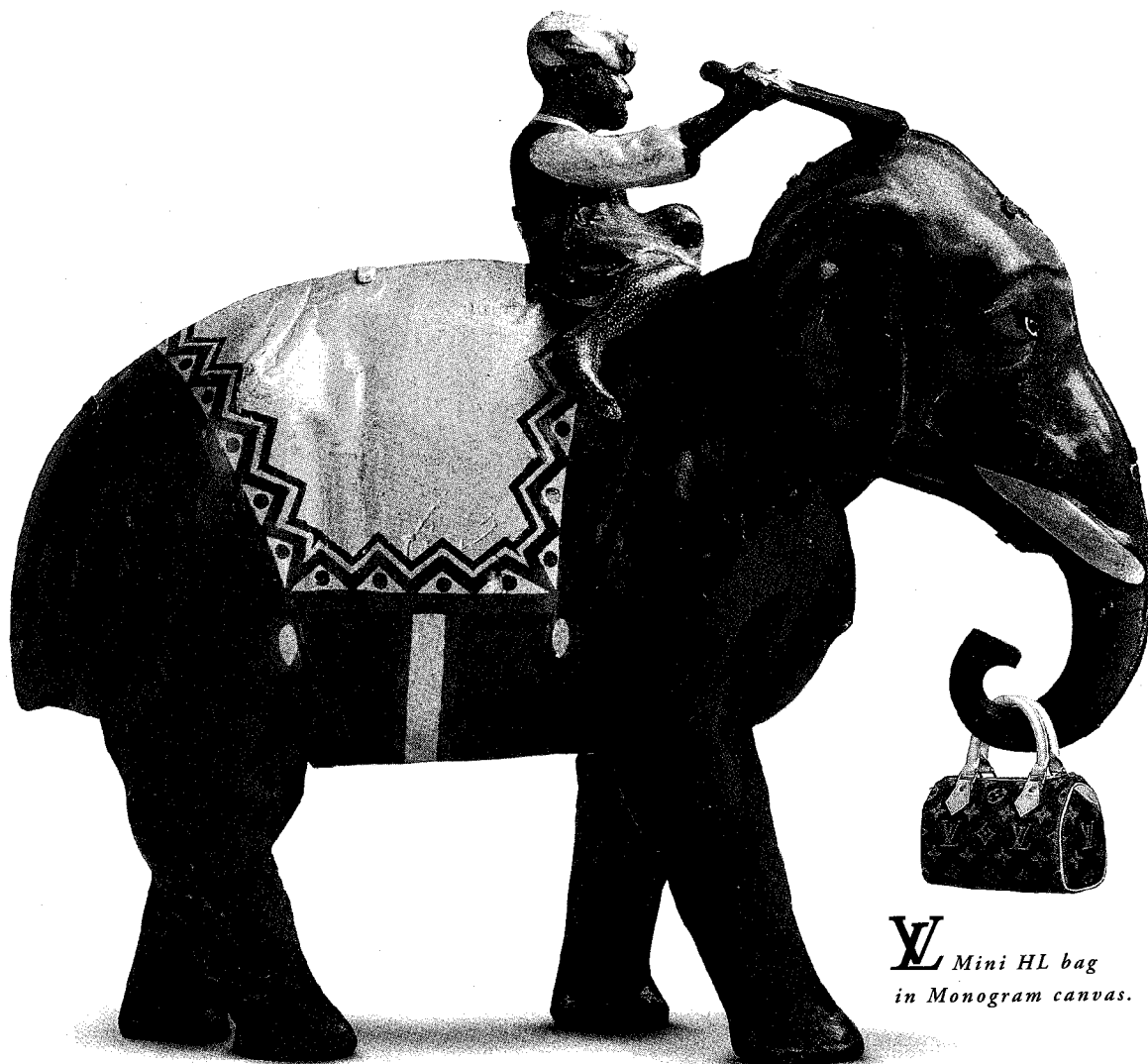


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GOTHAM



is n en it would n e a c e ick ta S. Krushchev

THE FRONT PAGE The Power Tango

Everyone wants to dance with the big boy, even when he's not so big.

Oh, how they danced, in earnest embrace, as they marched cheek-to-cheek across the floor, the taller ones crouched down like Groucho lest they inadvertently belittle their partner, Ross Perot. Actually, they were all taller, but they

let Ross lead anyway. Because it was his party, on his platform, and he was paying the band.

"We own this country," Ross himself pointed out at the opening of the United We Stand America Hootenanny in Dallas.

Everybody came to dance with Ross: Newt Gingrich, Bob Dole, Lamar Alexander, Jesse Jackson, Phil Gramm, Pete Wilson, and two dozen other political beaux who think they will be president some day. And they all danced real purty. "I need your help," Pat Buchanan sashayed, letting Ross dip his head back so far it almost touched the floor. The closest any of them came to admitting he was flirting with a Napoleonic paranoid nut job was Best-Old-Friend-of-Bill Mack McLarty, who ever so politely noted there were "areas of honest and honorable disagreement between the president and Ross Perot."

But in the end, Ross refused to save the last dance for anyone, deciding he was more of the prima-ballerina type. "I would like to go away," he began, promisingly, on *Meet the Press*, "but if I go away, the odds we'll get these reforms are zero. So I kind of have to stay around." And everybody went home feeling cheap.

This is why most power partners don't like to dance so close, preferring instead to give each other plenty of room on the dance floor—or, even better, having separate dance floors entirely. At the big Disney hoedown last

week, the call was for an extended do-si-do, with chairman Michael Eisner and his newly hired president, Michael Ovitz, spinning around each other, arms crossed, Eisner apparently having agreed not to publicly promenade his partner just yet. "I don't see him as a number two," Eisner said of his new number two. "I see him as a partner." It will be a dance in which nobody will have to lead, Eisner insisted, because "we will understand each other's moves." Ovitz, in turn, bowed to his underpartner, Disney motion-picture chairman Joe Roth, who gushed that Ovitz had promised not to step on his toes or forcibly dip him: "He's gone out of his way to assure me that he's there to assist me." (For a complete dance review, see "A Mike Ovitz Career Guide," page 28.)

On the international dance scene, the frug is back, at least at the Bosnia shindig, where Bosnian Serb political leader Radovan Karadzic and Bosnian Serb military leader Ratko Mladic have been standing several feet apart flailing their arms at each other. In recent weeks, the Serbian goal of killing all the other Bosnians has taken a backseat while everyone has circled to watch the wild hippie writhing of Gidget Karadzic and Moondoggy Mladic. Each has accused the other of being insane, with Karadzic, who is a psychiatrist, using the technical term *crazy*. Did someone say "Crazy"? There's Ross Perot, pirouetting across the stage again.

SINGLE WHITE WHINERS "Fuck them! These guys are such complainers."—a spokesman for the Department of Buildings told *New York* when asked to comment on tenants of the famous Ansonia building on the Upper West Side. The residents are protesting renovations by calling for Buildings Commissioner Miele to revoke the work permit or resign.

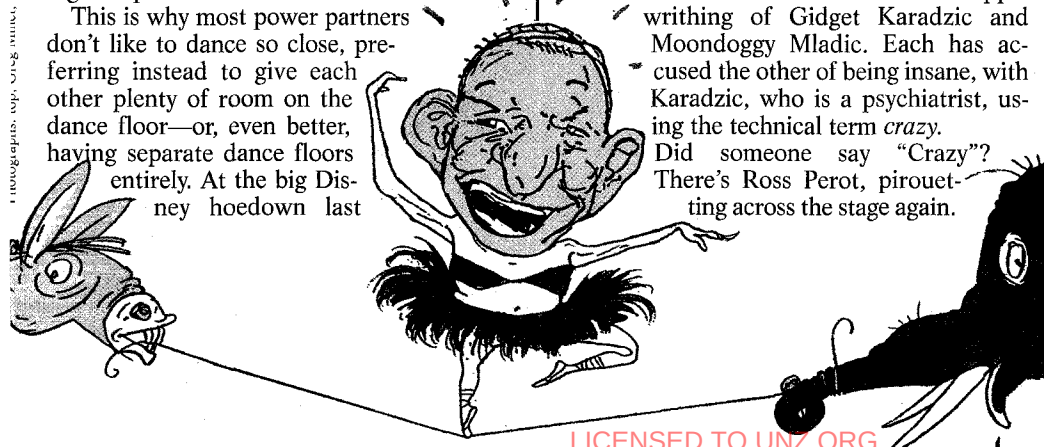


COPY MICE Multimedia Wire filed a copyright infringement suit against Walt Disney, a hypervigorous protector of its own intellectual property, for illegally photocopying a Multimedia Wire newsletter about the electronic-media industry and sending it to more than 30 Disney employees.

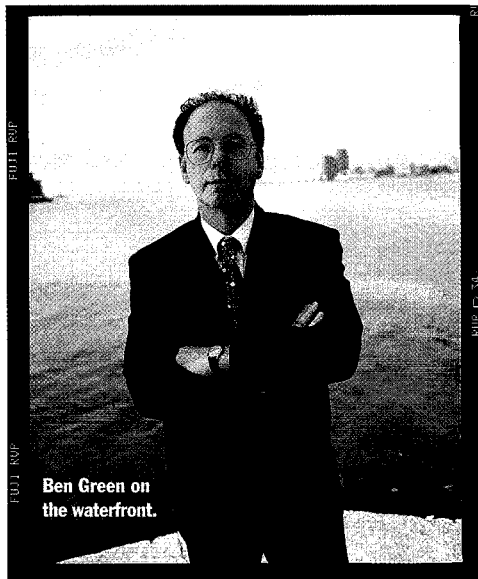
FASHION VICTIM Why was Todd Oldham sweeping up broken glass from a smashed-in window of his storefront on Wooster Street last week? "Either it was the stalker [who was committed to Bellevue in June] again, or it was someone who felt like they overpaid for a shirt that was a thrift-store knockoff," said a neighbor.



LOSE SOME, WIN SOME "People come by hoping to see Mantle, and now they know they're not going to see him. The original deal called for Mickey to show up a certain number of times in exchange for a cut of the business, use of an apartment in the building, and, unfortunately, an open bar tab. But I don't see a drop-off in their business. If anything, it will pick up."—a restaurant analyst predicting the future of Mickey Mantle's restaurant on Central Park South



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City THE RIVER'S NOODGE

BEN GREEN UNFOLDS A METAL CHAIR AND places it in the center of the small and hot Perry Street office of the Federation to Preserve the Greenwich Village Waterfront and Great Port. This is his pulpit. On the wall behind him is a poster that reads SOMETHING SMELLS IN THE HUDSON. IT'S NOT THE FISH. What smells, federation executive director Green will preach again today, is the Hudson River Park Conservancy. The HRPC, the official explanation goes, is a public authority financed by both the city and the state, and created to implement the Hudson River Park, a 582-acre riverfront strip of grass, trees, a bicycle path, and a walkway between 59th Street and Battery Park City. The HRPC, Ben Green's explanation goes, is an "authority invented by politicians to circumvent the people."

When Ben Green gets going on this topic, which is often, he becomes agitated, crossing his long legs back and forth. His soft Nashville accent loses its gracious lilt, and he begins to speak in sound bytes.

"To start with," he says, his voice taking on an eager surety, "you don't need an authority to build a park. HRPC exists to consolidate the political class in this city. Government, the power source, is serving itself and not the people. A lot of lawyers, consultants, and designers are getting rich."

"Ben's going to get sued someday," responds HRPC president Peter Keogh.

Ben Green's literature is no less firebrandish: *Only a developer (or a governor and mayor) would have the nerve to call this a park. The rest of*

us would call it what it is: a commercial development scheme, cynically repackaged and retitled for public consumption. Of course, this will come as no surprise to anyone who is familiar with the cast of characters here. This is brought to you by the same folks who tried to bring you Westway; the gang that couldn't talk straight. Back then, they tried to sell you the idea that a few acres of green atop a high-speed, monoxide-spewing, ear-splitting super highway was a park. Now they're trying to do the same thing.

"Why are they so paranoid about us?" responds HRPC president Keogh.

"At first," Ben Green continues, fully cranked now, "people didn't realize HRPC was talking about building a shopping mall and calling it a park. Our language is being corrupted. Orwell told us this would happen and it really has. If every time they told us to take your toys and go home, today, Westway would be built. Westway would have intruded upon a critical [fish] habitat. Well, this project is *dramatically* intrusive on *people*. We, who do not want riverboat gambling, become the endangered species of lower Manhattan."

Excuse me?

"Pier 40 will be the hub for gambling," Ben Green prophesies. "I will bet you my next year's salary that riverboat gambling is what this is all about. High rollers will be down at Battery Park City and the rest of the river will be like Atlantic City."

"I'll take that bet," responds HRPC president Keogh. "Honest-to-God serious."

"The waterfront of Greenwich Village is probably the most valuable piece of real estate on the planet," Ben Green says, leaning forward, jabbing at the air with

his glasses. "And we should use it for gambling? A shopping mall that looks like it belongs in Los Angeles?" Ben Green falls back into his chair and puts his glasses back on. "I don't think so."

"My feeling is, we're going to resolve everything," responds HRPC president Keogh. "And it's going to be a joyful experience."

EUGENIA BONE

Business A MIKE OVITZ CAREER GUIDE

YET AGAIN, MICHAEL OVITZ HAS DONE IT just right. Even those of us not worth many tens of millions of dollars can benefit from Ovitz's wisdom. In a world of compulsively downsizing corporations, skill obsolescence in re-engineered work places, and competition with invisible global forces, Ovitz has shown us how to direct a career into the new millennium.

First, let's recap Ovitz's real-life American Dream to date: son of a liquor salesman; William Morris mailroom clerk; co-founder, along with four fellow Morris agents, of Creative Artists Agency, which began twenty years ago on the star power of Rich Little and Ernest Borgnine; the Most Powerful Man in Show Business, beginning circa 1986 until July 31.

That's the day Walt Disney Co. bought Cap Cities/ABC, making Michael Eisner the new King of Hollywood. And so when Ovitz jumped last week to work under Eisner, many did not see the logic in it. But the move serves only to underscore Ovitz's impeccable career savvy.

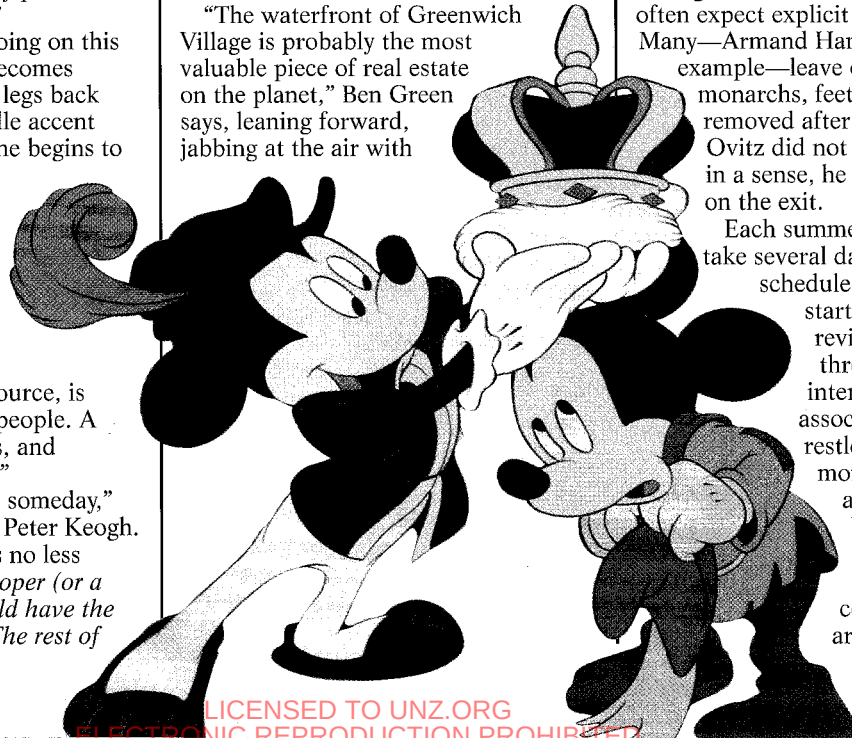
Know when to get out. Embedded chief executives, loyal middle managers, and devoted professionals often expect explicit exit signals.

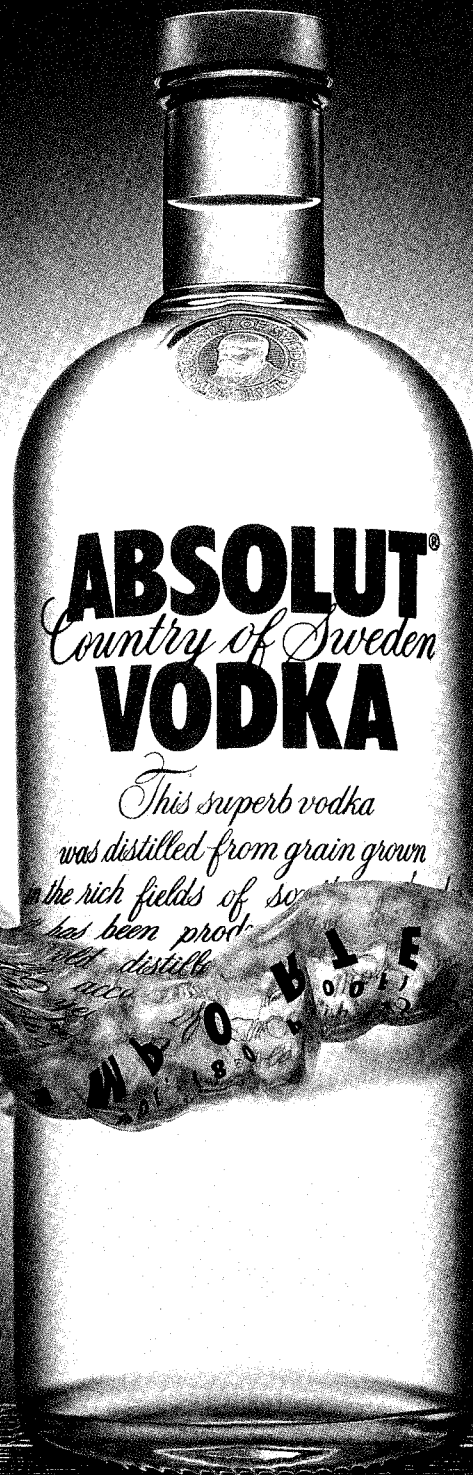
Many—Armand Hammer, for example—leave office like monarchs, feet first. Others are removed after a palace coup. But Ovitz did not have to be pushed; in a sense, he always had an eye on the exit.

Each summer, Ovitz would take several days off from his schedule, which usually

starts before dawn, to revise his life plans in three- and five-year intervals. His close associates have noted a restlessness that began more than two years

ago, as he swarmed beyond Hollywood for gratification (e.g., art collections, architecture,





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charitable causes, Coca-Cola advertising). Ovitz's career nightmare is Irving "Swiftly" Lazar, the powerful but faintly contemptible superagent, who, when he died last year, was eulogized as the man who threw the best Oscar parties. His career dream is Lew Wasserman, the 82-year-old éminence grise of Hollywood, a former theater usher turned superagent who built and ran MCA/Universal for a half-century. In that light, Ovitz's next step was a foregone conclusion.

If it feels painful, don't do it. The last year's protracted near-miss media mergers of TCI and BellAtlantic, of QVC and Paramount, seem like metaphors for problematic career choices. By contrast, the \$19 billion Cap Cities/ABC purchase by Disney raced through from casual, serendipitous exchanges to a formal deal in two weeks with no public tip-off or chains of intermediaries. Ovitz's tortured deliberations with Edgar Bronfman Jr. over a \$250 million many-strings-attached deal to run MCA

suggested something was wrong. A month later, when Ron Meyer, Ovitz's top partner, took the job, the deliberations lasted only a few days, with no initial involvement of attorneys or other third parties. Similarly, when Eisner, hiking near Aspen, drew upon a 30-year friendship to recruit Ovitz to run Disney's theme parks and studios, Ovitz accepted almost immediately.

Seek opportunities to recover. Almost-moguls abound in every field, especially in finance, real estate, and entertainment. Many great executives, stars, performers, and athletes can never transcend their early career triumphs, let alone later career setbacks. The key to the heroic character is not the absence of failure but rather resilience in the face of defeat. Clearly, the collapse of the MCA deal in June was a humiliating moment for Ovitz. His chain of success was broken. The great deal-maker could not even close his own deal; then his own long-term partner left him to work for Bronfman. And

finally, he sensed galloping demoralization inside CAA, especially among those who were not invited to travel with him in the abortive MCA deal. The messy work of making everything better would only have been a step back. Eisner offered an opportunity to move forward.

Don't become a legend in your own mind. No one ever called Alexander III of Macedonia Alexander the Great until he called himself that and created a false lineage to Odysseus and Achilles. Great leaders regularly project a heroic persona to gain the respect of others, but they should not believe in it themselves. Some industry observers attribute an imperious or rigidly autocratic leadership style to Ovitz, but in fact he has built an enterprise in a highly fluid industry with virtually no management turnover at the top. Most of the firm's founders and top agents have remained through this month—an unparalleled degree of stability in show business. Even very young agents were amazed at the trust

REAL ESTATE

The Amityville Fixer-Upper



LAST WEEK, GOVERNOR PATAKI SIGNED LEGISLATION THAT MAY MAKE IT EASIER FOR REAL-ESTATE BROKERS to unload what was very euphemistically described as "stigmatized property." The new "haunted-house law" says it is no longer material to the sale of a residence that its former occupant died as a result of AIDS or that it was previously the site of a homicide, suicide, felony, or similar unsavory act. But people have a way of finding these things out, especially when their new neighbors start casting sideways glances at them and blood starts running out of the electrical sockets. What's a broker to do?

KRISTEN LIPPERT-MARTIN

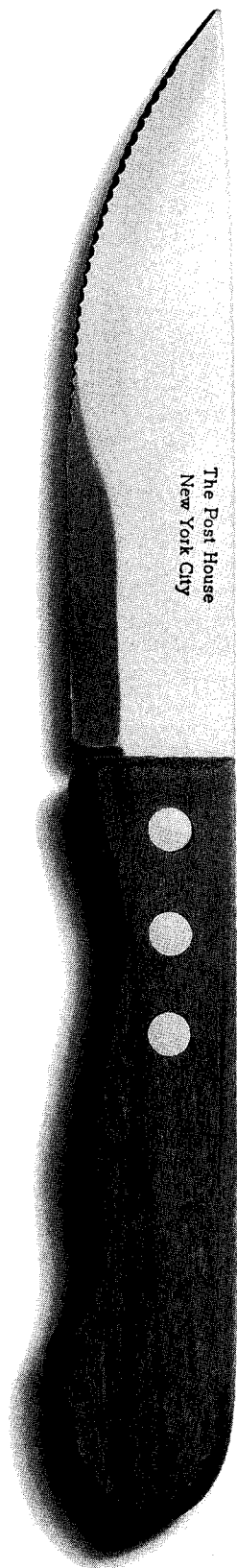
jump out the window onto a pitchfork. . . ."

BARBARA CORCORAN, PRESIDENT, THE CORCORAN GROUP "This came up for us about five years ago when we were in the middle of the bidding process on an apartment. The doctor who owned the place killed his wife; we told the couple who'd made the offer on the apartment what happened. Their only concern was that it would be a disruption to the deal."

STEPHEN KIEGERMAN, PRESIDENT, KIEGERMAN ASSOCIATES "I'd tell the person, [but] I don't think it would affect the average New Yorker too much. People here are sophisticated. They know these things happen."

NANCY PACKS, PRESIDENT, FEATHERED NEST "I wouldn't reveal the information. You're just feeding people's irrational fears. I would tell them about the safety of the area they're moving into—that there's an OTB down on the corner that attracts a bad element. I take that kind of thing very seriously, but this other sort of information is of no benefit to the buyer. It's pointless."

LEE GATENIO, VICE-PRESIDENT, EAST VILLAGE REALTY "No. It's irrelevant. People die every day, especially in New York. If a person asks directly, I'll tell him, but I'm not going to show an apartment and say, 'Here's the bathroom, here's the bedroom—oh, by the way, someone was murdered in here.'"



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and responsibility Ovitz gave them, not to mention the collegial operating style inside CAA. In addition, all of his associates and clients talk of Ovitz's unflagging personal attention.

Can he work for a boss? He certainly believes he can, which is half the battle. And deferring to a single colleague one trusts and respects cannot be any more mortifyingly difficult than cosetting dozens of high-strung, egomaniacal superstar clients. Moreover, corporate America provides a long list of surprisingly effective pairs of high-profile, large-ego leaders. Coca-Cola, for example, was led for a dozen years by Roberto Goizueta as chairman and Donald Keough as president, men as different in style as the quiet Ovitz and the more ebullient Eisner. Robert Anderson and Thornton Bradshaw, as chairman and president, respectively, of ARCO, worked spotlessly together in these roles for twenty years.

Will Ovitz come out on top? It seems that Eisner is in no hurry to leave, but nagging investor concern about succession in the event of a crisis has been answered. Regardless of what happens in the next decade of Disney, it seems pretty certain that the CEO's name will be Michael.

JEFFREY A. SONNENFELD

Sonnenfeld is a professor of management and director of the Center for Leadership and Career Studies at Emory University, as well as the author of The Hero's Farewell (Oxford University Press), a study of departing chief executives.

Art

THE FAKE BEARDEN FILES

IN MAY OF 1994, WHEN FORGERY EXPERTS identified three Romare Bearden mixed-media collages on sale at Christie's and William Doyle Galleries as fakes, no one was particularly shocked. The late New York collagist had become increasingly popular in the years since his death in 1988, and his works were worth upwards of \$50,000 apiece. Bearden, it turns out, was also an easy target: He left behind a huge collection of collages, prints, and paintings from his four-decade-long career, most of which had never been photographed or catalogued.

The big shock, however, was that after the auction houses reported the forgeries to the FBI and the Romare Howard Bearden Foundation more than a year ago, pretty much nothing was done. FBI spokesman Joe Valiquette claims that the case is "active," but the agency, oddly, has contacted none of the people who were close to Bearden and who might

THE SCENE

Slummer Camp

At the Bowlmor lanes for Monday's weekly midnight bowling party.

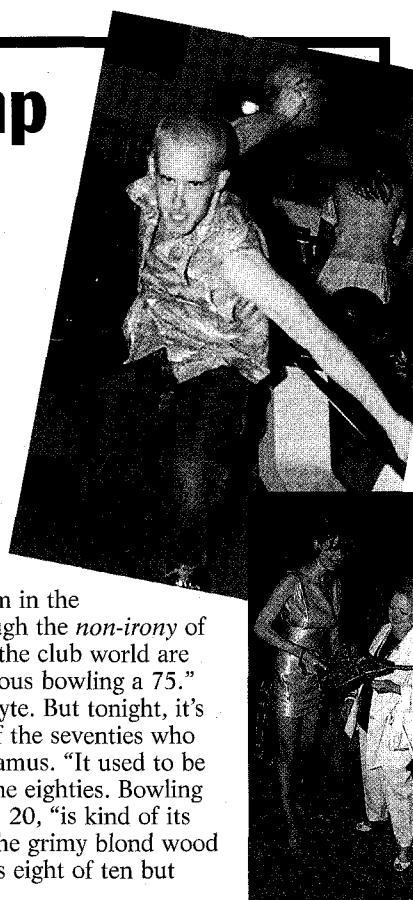
By Alex Williams

Photographs by Patrick McMullan

IT WAS THE EARLY EIGHTIES. NIGHTLIFE existed, and the sport of plumbers became the smirky antidote to the general sin in the air. David Byrne was hipness's *ne plus ultra* then, and he used to bowl his way toward dawn.

Now it's the sober(ish) nineties, and promoter Steve Lewis is mid-frame, marveling, "It's a literal *what-it-is*. It's a bowling alley!" This summer, Lewis has helped revive wee-hours pseudo-plebianism in the same Village alley. But he can't stress enough the *non-irony* of this "league." It is *not* fashion. "People in the club world are very pretentious. But you can't be pretentious bowling a 75."

Tatum O'Neal has tried it. So has MC Lyte. But tonight, it's just the jaded kids in rave-wear, children of the seventies who call themselves Sprite, Slain Wilde, and Camus. "It used to be everyone was stoned," says a voice from the eighties. Bowling now, counters shorn-headed Paul Taraneh, 20, "is kind of its own drug. Lovely." A techno beat rattles the grimy blond wood paneling. A Kings Road-ish punk girl nails eight of ten but misses the spare.



Top, "Sprite" in action at Bowlmor; above, Carol Alt and Dr. Matilde Krim at AmFAR's Bridgehampton benefit; left, Carol Thatcher (Margaret's daughter) and Edwina Sandys (Churchill's granddaughter) at Henry Buhl's party for the SoHo Partnership/BRC Human Services.



Far right, actress Aurelia Thierree at Playboy's fortieth anniversary party for LeRoy Neiman's "Party Jokes" girl cartoon character; right, Neiman with "Party Jokes" girls Jessica Portnoy and Mary Ann Summerton. Above, club impresario Carmen D'Alessio at L'Udo.



GIORGIO ARMANI
LE COLLEZIONI

Every Silver Lining Has a Touch of Gray

THE GRATEFUL DEAD SHOW HADN'T EVEN STARTED YET AND ALREADY THE RAIN WAS pouring so hard the mud was ankle-deep. Robert, a prominent literary agent, remembers looking at another middle-aged man hovering by the gates, not unlike himself, and feeling glad he wore his cowboy boots—that fellow had on

a Burberry raincoat, but the suit and oxford wing tips beneath it were getting ruined; then he noticed the man's face.

"The guy was just standing there in the mud crying." Robert got a little closer and heard the man begging the guards at the gate: "Please, *please* help me look for my kid."

It was pathetic. But Robert had no time: His own son—then 16—was still out there, communing with some 20,000 other Deadheads. So he slogged past the fellow crying at the ticket booth and worked his way around the fence until he came to an unguarded area where he struggled to find a toehold, ignoring jeers from drunken Hell's Angels until he succeeded in throwing himself over the fence. "I'll be damned if I was going to pay the Grateful Dead to get into a concert."

Robert brought his son home from Saratoga, just as he had brought him home from Boulder and Portland. Nine years later, the son, no longer a Deadhead, is away at a college in the West, earning straight A's and as healthy as a reformed drug addict whose addiction left him HIV-positive can be. Robert isn't mourning Jerry Garcia, who died at age 53 in a California drug rehab. "There are legions of parents who won't miss Garcia," he says. "He didn't give our kids drugs, but he provided a helluva venue."

In the wake of Garcia's death, everybody from Bob Dylan to Peter Jennings to the *New York Times* has been calling him the King of the Counterculture Camelot. There was President Clinton on MTV praising Garcia's "great gift," saying his death made him very sad. Ditto conservative Republican congressman John Kasich from Ohio, a self-declared Deadhead. Ditto Vermont senator Pat Leahy and Republican governor William Weld of Massachusetts. Ditto Vice-President Al Gore and Tipper. Doesn't it strike anyone else as trippy that Tipper—who not too long ago was testifying before Congress about the dangers to children posed by sexually explicit and violent lyrics—buys her husband \$28.50 ties designed by the man whose most famous lyric is "Drivin' that train, high on cocaine"?

You don't have to be anti-Garcia or even anti-drug to con-

cede that no more than a quarter of the crowd at the average Dead concert was typically drug-free. Or that almost anyone who has encountered the Grateful Dead can come up with some relevant horror story. (Anyone white—although Garcia's music is supposed to be an extraordinary multicultural

fusion of jazz, bluegrass, folk, rock, and country, nobody else listened to it.) Ken, a Deadhead stockbroker—clean six years—remembers one fellow tourhead who took so much LSD he burst a blood vessel and was left partially blind in one eye. Jennifer, a magazine editor, tells of a Deadhead Sarah Lawrence classmate who fell off a cliff, probably tripping. It's not something that surprises Jerry Howard, a former Dead fan and current director of the detox program at Areba Casriel Institute, a drug-rehab center on West 57th Street. "In the history of American music, no one man's fans are more known to use drugs than Garcia's," Howard says. "Nobody in rock, nobody in rap, nobody in heavy metal."

And what does it say, exactly, that Deadheads stand alone as the only fans who have their own twelve-step group, the Wharf Rats, named after a Dead song? Since 1984, the Wharf Rats have been

holding meetings at concerts, marking the locations with yellow balloons. "We're clean and sober Deadheads," the Wharf Rats say in their invocation, "who congregate at Dead shows to help each other find some traction in an otherwise slippery place." How slippery? A lot of Deadheads who see the yellow balloons walk up assuming they're selling nitrous oxide.

As far as Howard is concerned, the Wharf Rats' efforts were noble but likely not very fruitful. "None of my Deadhead friends give up alcohol and pot after they detox. That's why they go in and out of rehab," he says. "Most people can't do it—they can't espouse recovery, then show up at a Grateful Dead concert, where the air alone will get you high, and expect to stay clean." Howard's Deadhead friend John has been in detox at least sixteen times and is in again. His friend Steve's in, too. Steve can't even function this week. He's too deeply in mourning.

AMY PAGNOZZI

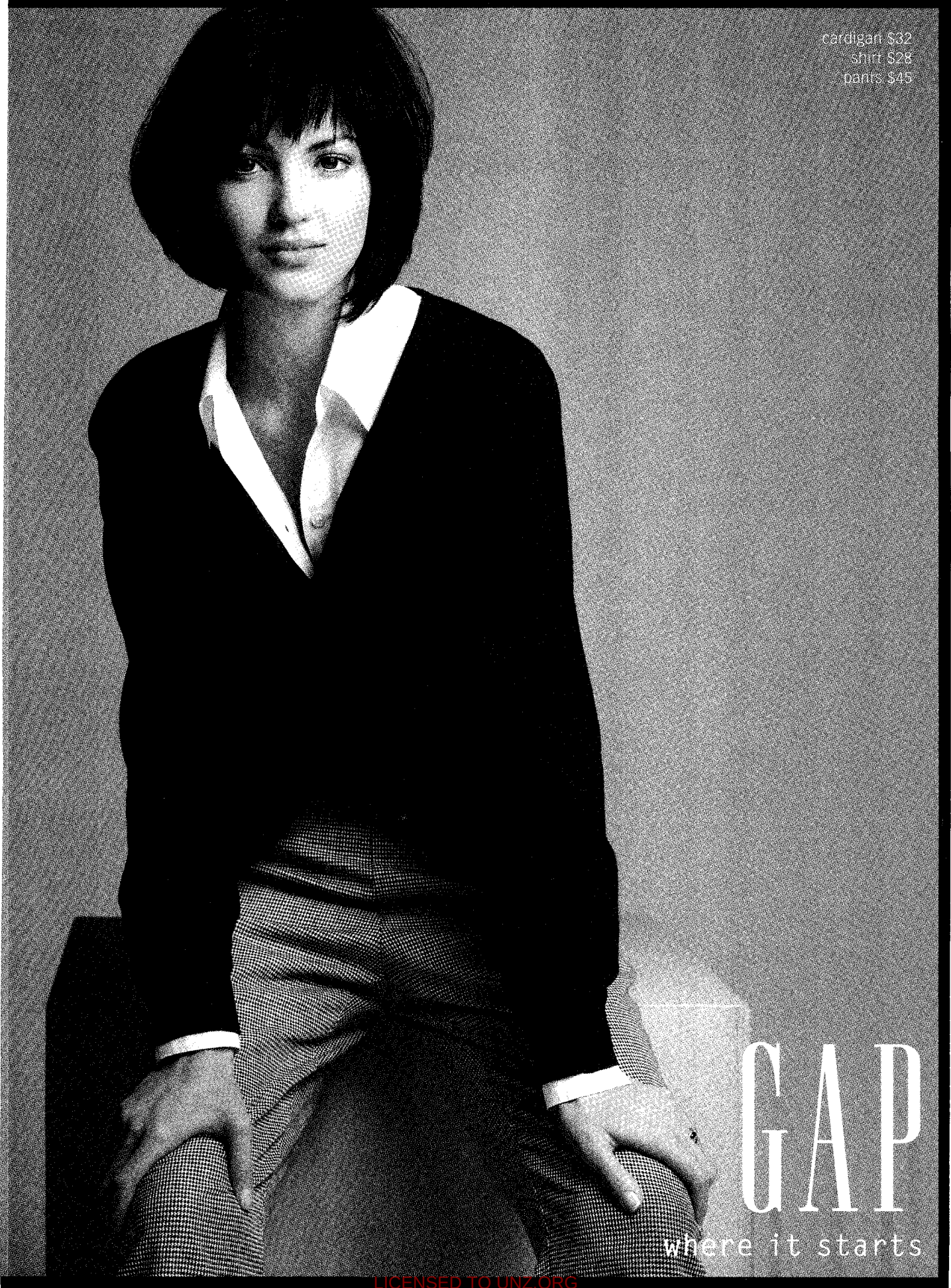


shed light on the crime, including: Gregory J. Perrin, the Bearden Foundation's former administrator and lawyer; Gail Gelburd, a preeminent Bearden scholar; June Kelly, an art dealer and Bearden's assistant for fourteen years; André Thibault, an artist who was Bearden's assistant during the last eight years of his life; and Nanette Bearden, Romare's widow.

The only person *New York* can find

who *has* spoken with the FBI about the forgeries is Jeffrey Bergen, president of ACA, the 57th Street gallery that represents the Bearden estate. The reason, according to Bergen: "We contacted *them*." (As the primary seller of Bearden's, Bergen explained, ACA was concerned about further forgeries; he won't comment on what he told the FBI, or whether they seemed interested.)

The simple fact that an investigation into a forgery is taking a long time is not so strange. However, in this case there are several people connected to Bearden who claim to know the alleged perpetrators of the Christie's and Doyle fakes. None of those prospective witnesses has been contacted by the FBI even though it took *New York* only two phone calls to find an art dealer and an artist who claimed to have spoken to



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the people who made the forgeries.

When the FBI was asked about the apparent non-pursuit of available leads, spokesman Valiquette said, "It shall remain a mystery. I can't comment."

JACK ROSENBERGER

Media

THE 100 SWELLEST SWELLS

IN AN AGE WHEN FASHION MODELS ARE bigger stars than fashion designers and lawyers more celebrated than their clients, we shouldn't be surprised when a show-business publicist is more the focus of attention and conversation than the show business she is publicizing.

We are speaking, needless to say, of Peggy Siegal.

Peggy Siegal is the most prominent local organizer of large-scale promotional parties, generally on behalf of movies. The single event for which she has become best known is an annual screening of a made-for-TV

HBO movie in East Hampton attended by hundreds of the semi-glamorous swells who summer on the South Fork of Long Island. This year, for the screening in Sag Harbor of *Truman*—a perfectly fine docudrama based on David

McCullough's biography—and the post-screening dinner, she and HBO decided to shrink down the invitation list radically. The intention was to replace last year's angry mob of 700 media swells (60 Minutes executive producer Don Hewitt, Peggy Siegal recalls, "was ready to kill me") with a happy clique of 100 media super-swells.

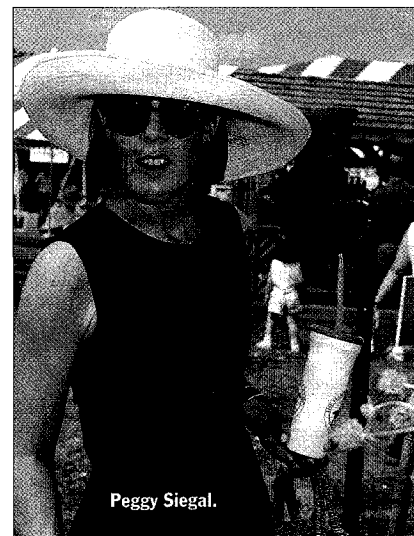
This downsizing, of course, made at least 600 Hamptons summer residents spend much of two full weekends giving vent to unkind feelings toward Peggy Siegal. And how did the putatively lucky 100 feel about the evening?

Time Warner chairman Gerald Levin was probably unhappy, since HBO chairman Michael Fuchs, who is his employee (and who once shared a summer rental with Peggy Siegal), neglected to include him

among the many, many thanks he offered in remarks introducing the movie.

Guests with normal appetites were definitely unhappy, since dinner at Sag Harbor's American Hotel wasn't served until nearly midnight.

The A-minus-list attendees, obliged



Peggy Siegal.

to dine at a restaurant across the street, were even unhappier. ("It's some sort of pure Hamptons event," chortled theatrical director Gregory Mosher evilly, "one half the party deeply envious of the other half.")

Literary superagent Esther Newberg was unhappy, since Peggy Siegal had seated her at dinner with someone she could not abide; Newberg walked out.

The actual, unequivocal members of the Hamptons' Celebromedia Top 100 in attendance—people such as Martha Stewart (who claimed to have spent the afternoon baking brownies) and her date, Mort Zuckerman—must have been chagrined, if not exactly unhappy, about the presence of Dick Cavett, Jean Harris, Roy Scheider, and Bill Beutel.

And the civilian throng gathered outside the hotel with cameras and high-glamour expectations were palpably

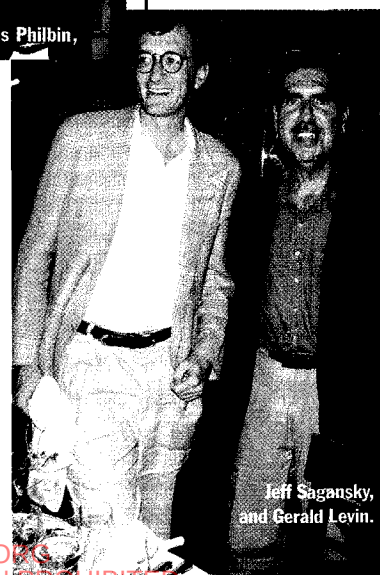
unhappy that for all the hubbub, about the biggest celebrities (aside from Gary Sinise, who plays Harry Truman in the movie) were Al D'Amato and James Woods.

"I," Peggy Siegal told a guest, "am the new Steve Rubell."

PETER BOOT



Regis Philbin,



Jeff Sagansky, and Gerald Levin.

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Losing the Races

Telegenic and interactive, horse racing looked like a sure bet in the dawning electronic age. But it was passed in the stretch. Does it still have a chance?

AT SARATOGA THIS TIME OF year, the backdrop hills are green, the Victorian spires white, the awnings striped with red, the horses chestnut and bay, and the people ruddy and healthy-looking—in contrast to the jaundiced pallor of usual racetrack denizens.

This is when thoroughbred racing is at its best. For six summer weeks, both here and at California's surf-meets-turf counterpart in Del Mar, crowds flock happily to the track, children and picnic baskets in tow. The archetypal blue-blooded swells in seersucker suits are there, of course, along with the requisite Damon Runyon characters, but most of the visitors are middle-aged and middle-class—the kind of people who make a sports enterprise thrive.

As I walked Saratoga's grounds last week, rental binoculars hanging from my neck, making notes on a crumpled copy of the *Daily Racing Form*, I felt some sense of validation. I am, in a minor way, an enthusiast, and it was nice to feel part of a vital community for a change rather than like a lone degenerate, skulking into OTB parlors, out of touch with anyone possessing gainful employment, or teeth.

But this feeling of well-being was an illusion as cruel as the sure thing that faltered in the ninth race. There is trouble here, even in Saratoga. While many sports—and other forms of gambling—have boomed because of exploding media outlets, looser morality and regulations, and new technology, horse racing has been left, as it were, at the gate.

Horse racing was the best-attended spectator sport in America until the end of the eighties. In the seventies, Secretariat was as mythical an athletic hero as any humanoid. In 1973, the horse was on the cover of *Time*, *Newsweek*, and *Sports Il-*

lustrated the same week (a sports distinction shared only by Muhammad Ali, Billie Jean King, Joe Namath, Nadia Comaneci, Mary Lou Retton, and, lately, O. J. Simpson). Horse racing's overlords also had a virtual monopoly on legalized betting. But they got complacent. They got stupid.

They should have been poised for big opportunities. A few futurist entrepreneurs got feverish with anticipation at the money that would churn exponentially through the system once new simulcasting technology came online. It could have been the ideal cyber-sport of the nineties, perfectly suited to interactivity and downloading information and connecting in real time with

rounding the final turn and galloping down the stretch. Especially when you have a few bucks riding on the outcome.

So, horse racing is exciting, year-round, international, bucolic, and gender-neutral—for the athletes as well as the fans: What other sport (outside of the Iditarod dogsled race) has women like jockey Julie Krone who compete credibly against the men? With a half-hour between races, horse racing might not worship the ESPN2 commandment of nonstop action, but baseball and golf are doing just fine. Horse racing operates quite well on a purely aesthetic level—the pageantry and the ritual and, most of all, the elegance of the animals. And these particular athletes

don't beat their wives or festoon themselves with corporate logos or take drugs (voluntarily, anyway).

But horse racing resisted television for years, and now it's a mess. In just ten years, on-track attendance has fallen 41 percent, to 30.3 million annually from 51.7 million, according to *U.S. News & World Report*. Lovely, leafy Belmont



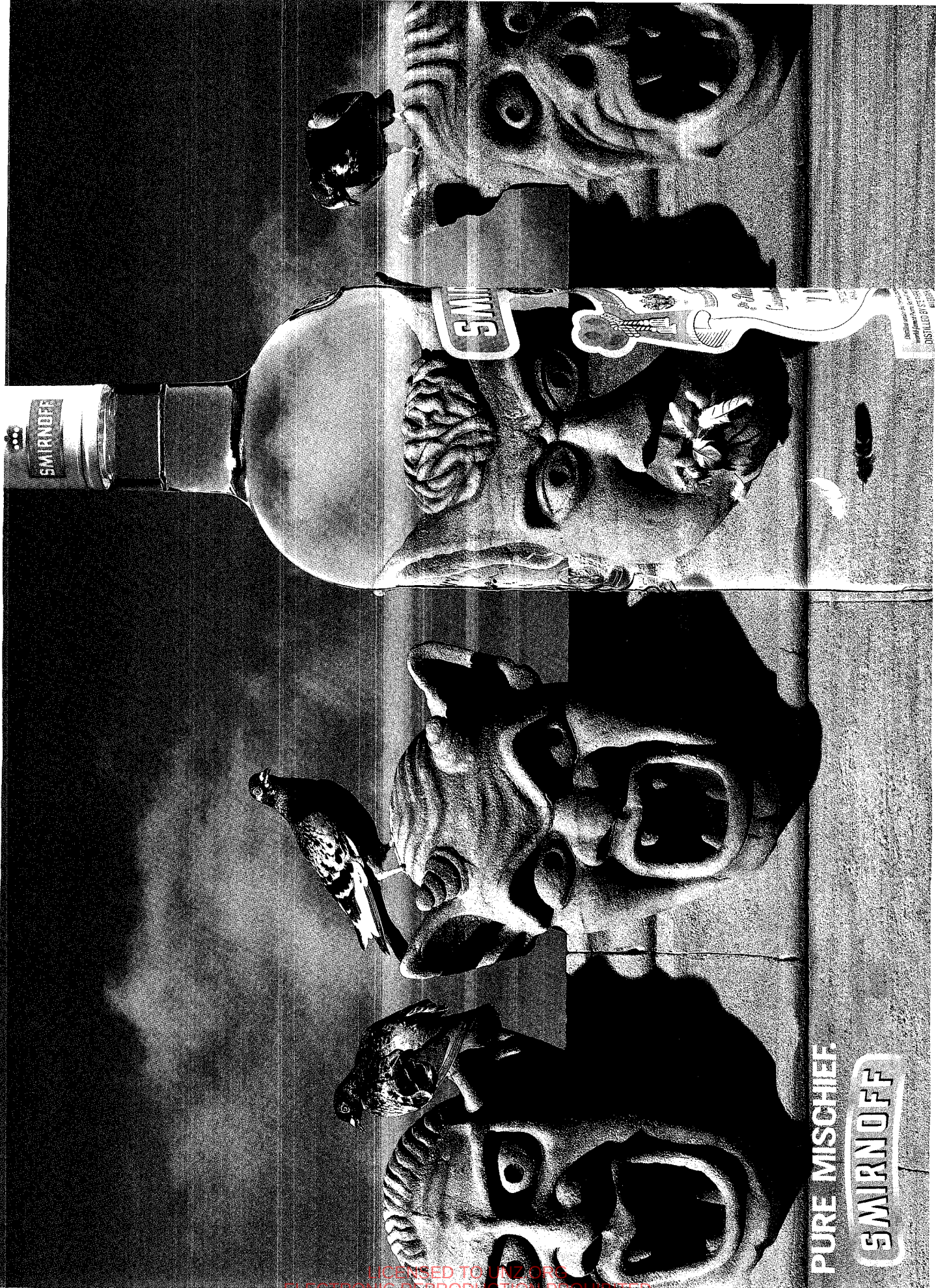
other wired villagers—with whom you could compete for real money.

More than that, horse racing is tailor-made for television. When a commercial plugs TV sets, racing executive Steven Crist likes to note, the banks of consoles showcased in the stores are as often as not showing a horse race—the sudden clang of the gate and “They’re off!” and thundering hooves and dirt flying and the bright colors of jockeys’ silks and all that kind of thing.

“It’s the perfect television sport,” Crist says: not like hockey, where you can’t see the puck; or baseball, where you can’t see the whole field; or football, where you can’t see the faces, and the action seems miniaturized. And for those of us who are hooked, there’s nothing more exciting in sports than a line of muscled horses

Park is eerie and mausoleum-like even on good days. At the California tracks, it’s the same. Horse racing was legalized recently in Texas, thought to be fertile loam. It flopped. Tracks in the Midwest are getting creamed by riverboat casino gambling. Track operators are desperately trying everything to be customer-friendly after years of servicing the aristocratic breeding interests while raking in easy gambling money from the rabble. But it’s not working (though simulcasting and off-track wagering keep some revenue coming in).

The problem, fundamentally, is one of perception: The image of the sport doesn’t exactly conform to that of the Pepsi generation or the Nike generation—more like the Lucky Strike generation. “People veer into the street to avoid their local OTB storefront as if it were a massage parlor or



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a cockfight," says Crist, who for various economic reasons is no friend of OTB.

What breeds this sleazy image isn't the gambling element (we're shocked—*shocked!*). Neo-wholesome Las Vegas is booming with middle-market traffic, and casino gambling's annual revenue around the nation has tripled, to \$18.8 billion, in the decade of racing's decline. Blackjack and roulette aren't furtively addictive activities for sharpies anymore; they're mainstream entertainment for baby-boomers. So why is horse racing—by far the most civilized wagering activity—on no one's radar screen?

"Because it's not on television," says Crist, "and the sport screwed up for 30 years not getting it on television. And in this era, people think that if you're not on television, you suck. TV validates everything." Like many sports, horse racing takes a small measure of knowledge for the uninitiated to appreciate it; otherwise, it's intimidating. So horse racing remains in its netherworld, and Crist is pessimistic about its getting major television coverage in the near future. ABC and NBC program the Triple Crown and the Breeders' Cup—the latter a great innovation that is kind of like the Super Bowl and the World Series wrapped into one—but neither gets strong ratings, and ESPN's occasional coverage makes racing seem to be little more than a time-filling curiosity, like a tractor pull or beach volleyball.

Crist's answer has been to work to get it on television as much as possible, and he may actually have the power to do it. Now 38, Crist covered horse racing for the *New York Times* for ten years. Later, he started *The Racing Times*, a daily paper that challenged the monopoly of the *Daily Racing Form* (owned by K-III, which also owns *New York*) until *The Racing Times's* backer, Robert Maxwell, fell off a boat and drowned. But like most other racing writers, Crist was more than a mere scribe: For most of his life, he was what one would gently call an avid horse player. That is to say, he spent most of his waking hours poring over arcane data of past performances, speed fractions, breeding, and myriad other factors, trying to pick winners. As a Harvard undergraduate, he'd spent most of his time when the horses weren't running frequenting the Wonderland dog track outside Boston—in cultural terms, a good working version of Hades.

"When I was a kid, I loved playing Strat-O-Matic baseball," he says, referring to a statistics-oriented board game. "Then I discovered horse racing." He marvels, as do I, that millions of baseball fans obsess over stat-intensive fantasy baseball leagues, which have become a big indus-

MEDIA

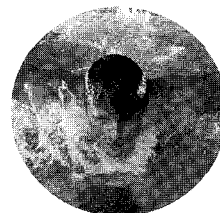
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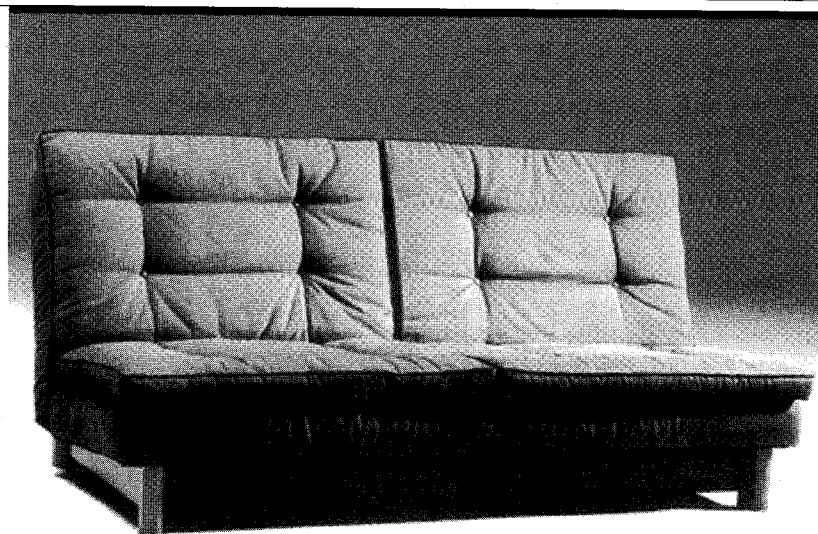
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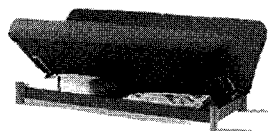


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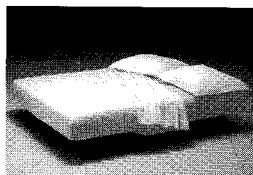
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try (and a major Infobahn presence) and remade the nations' sports pages, yet so few handicap horse racing, which is infinitely more complex and challenging.

Now, in an inmate-runs-asylum scenario, Crist is director of communications and development at the New York Racing Association, the No. 2 executive at the organization that operates the major New York tracks. "It's put up or shut up, after bitching about New York racing for all these years," he says.

Casual aficionados like me are always full of bright ideas for solving horse racing's problems; Crist sees serious handicaps in just about all of them. Some of the ideas:

Make horse racing less regional. It will always be that way, since individual states will always want a piece of the action at their local tracks, which have to exist for the sport to survive because the breeding industry would fail without a minor-league infrastructure to run slower horses.

Race on weeknights. New York State prohibits weeknight racing because it would compete with harness racing.

Turn the jockeys into stars. Forget it—it's been tried. Many jockeys are well-spoken, presentable, and superb athletes, but it's a "fundamentally dishonest sell," since the horses run the race.

Get people out to the track. Live racing is not the future of the sport. You can give away all the tote bags you want, but it won't have a lasting impact. You have to educate people first.

Market it to young people. Sounds stirring, but you can't do much until you start making money. In New York, the NYRA has lost money for years and is hamstrung by the fact that it feuds regularly with the vast OTB organizations: They're the guys who run the black hole of Calcutta at the end of your block, and the NYRA would like to control them. Crist calls OTB a "jobs program" and says, "They're retailing what we're manufacturing." But because OTB so gutted live racing in New York, Crist and NYRA president Kenny Noe Jr. are experimenting with something that "would be considered insane" in other states: giving away live racing on TV every day. The tactic has pushed track attendance down even further, but "we'd bottomed out anyway," says Crist. The hope is that slowly, channel-flippers in the 3 million cable households that receive the races will start to get interested.

Crist is practical, but he still has his fantasies. "Someday I'd like to see them put on a horse race at halftime of Monday Night Football," he says. After all, viewers are in a betting frame of mind. And personally, I'd go for it, because I wouldn't have to feel like such a lowlife. ■

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FALL FASHION

"Scuba" stretch-Lycra skirt
by Jean-Paul Gaultier, \$375
at Bagutta (402 West
Broadway) and Henri Bendel;
"scuba" stretch-Lycra jacket
by Jean-Paul Gaultier, \$678
at Bendel's. Model: Annelise.
Styled by Isabelle Maubert

By Jade Hobson Charnin

Produced by Jordan Schaps

GET IT FIRST

It's fall, and look who's shopping: Stooges with a dandy complex. Editors long on wish lists. Aspiring flamenco dancers sure to get a kick out of Galliano's fluttering fuchsia dresses. The new suit is often a sleeveless sheath with a jacket to match—indisputably feminine. And this season's accessories are guaranteed to quicken the pulse. Just ask the Parisian housewife with the wraparound shades and a fetish for all things . . . Prada.

Fashion Associate: Elizabeth Shepherd • Production Coordinator:
Michael Green • Casting Consultant: Kathryn Macleod • Fashion
Assistants: Heather Donlan, Olivia Falcon, Antonella Grassi,
Paula Kling, Cristina Mechelli • Text: Phoebe Eaton

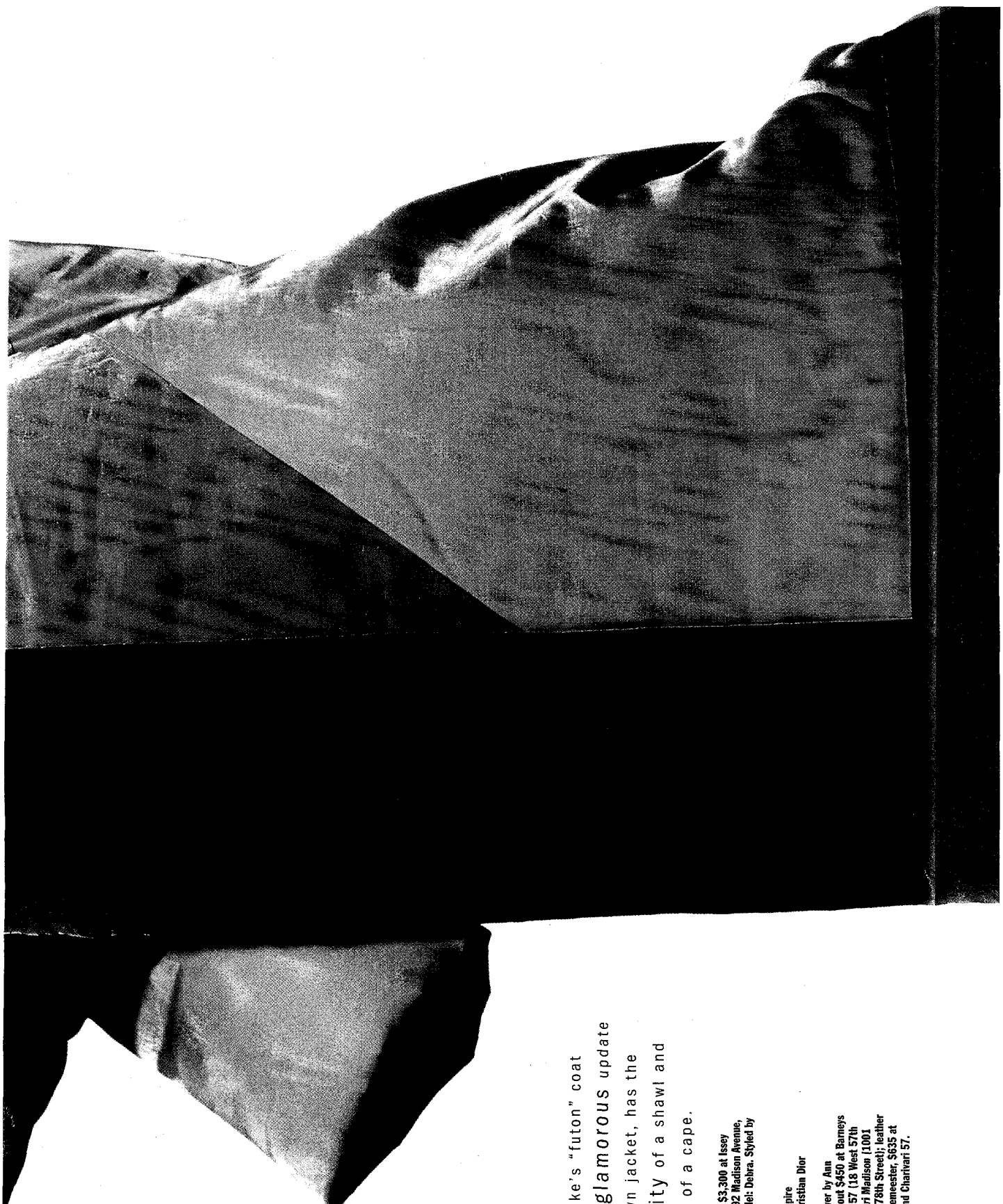
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It was the best of the fall collections. (The worst, frankly, is best forgotten.) In Europe, Japan, and the U.S., designers played out the expensive game of stun-upmanship. Issey Miyake surprised us with a scarlet-drenched *faux* fur. Yohji Yamamoto knit a coat on knitting needles worthy of Ripley's. And Jean-Paul Gaultier took his cue from Cousteau. It's all about high-tech fabrics, skillful tailoring, and imagination working overtime.

Fall's Greatest Hits

Photographed by Tyen





Issey Miyake's "futon" coat
(right), a glamorous update
of the down jacket, has the
versatility of a shawl and
the drama of a cape.

Silk-chambray coat, \$3,300 at Issey
Miyake Boutique (992 Madison Avenue,
at 77th Street). Model: Debra. Styled by
Isabelle Maubert.

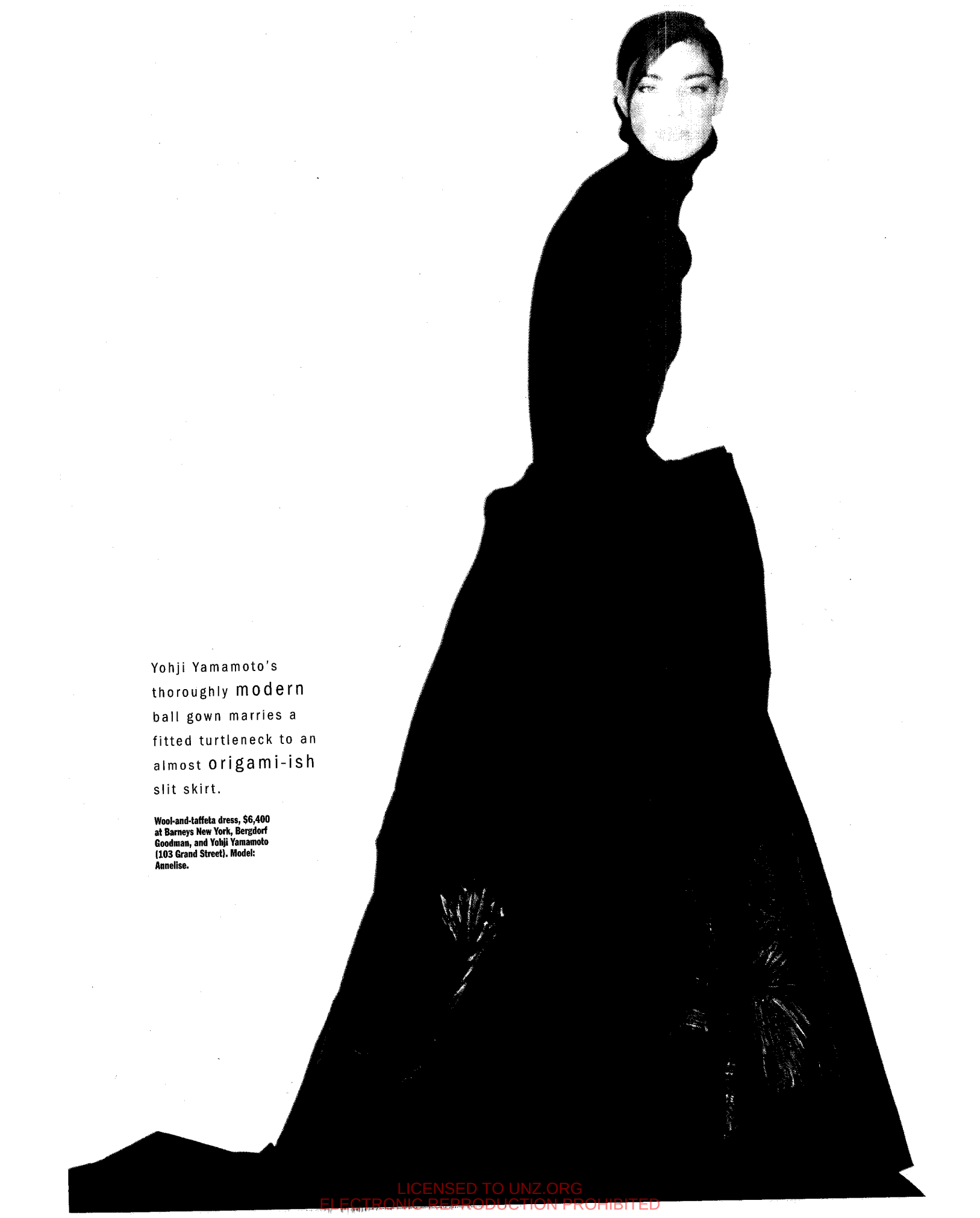
Hair: Stephanie Lempire
Makeup: Kim for Christian Dior

Cover: Mohair pullover by Ann
Demeulemeester, about \$450 at Barneys
New York, Charivari 57 (18 West 57th
Street), and Charivari Madison (1001
Madison Avenue, at 78th Street); leather
skirt by Ann Demeulemeester, \$635 at
Barneys New York and Charivari 57.
Model: Annelise.

In a season when
faux fur was
rampant, this coat in
scarlet and black
was remarkable,
not just trendy.

Coat, \$2,750, triacetate-
polyester-and-acrylic shirt,
\$737, and triacetate-acrylic-
and-polyester pants, \$748,
by Issey Miyake at Issey
Miyake Boutique; boots by
Philippe Model; faux-fur
gloves by Issey Miyake.
Styled by Isabelle Maubert.



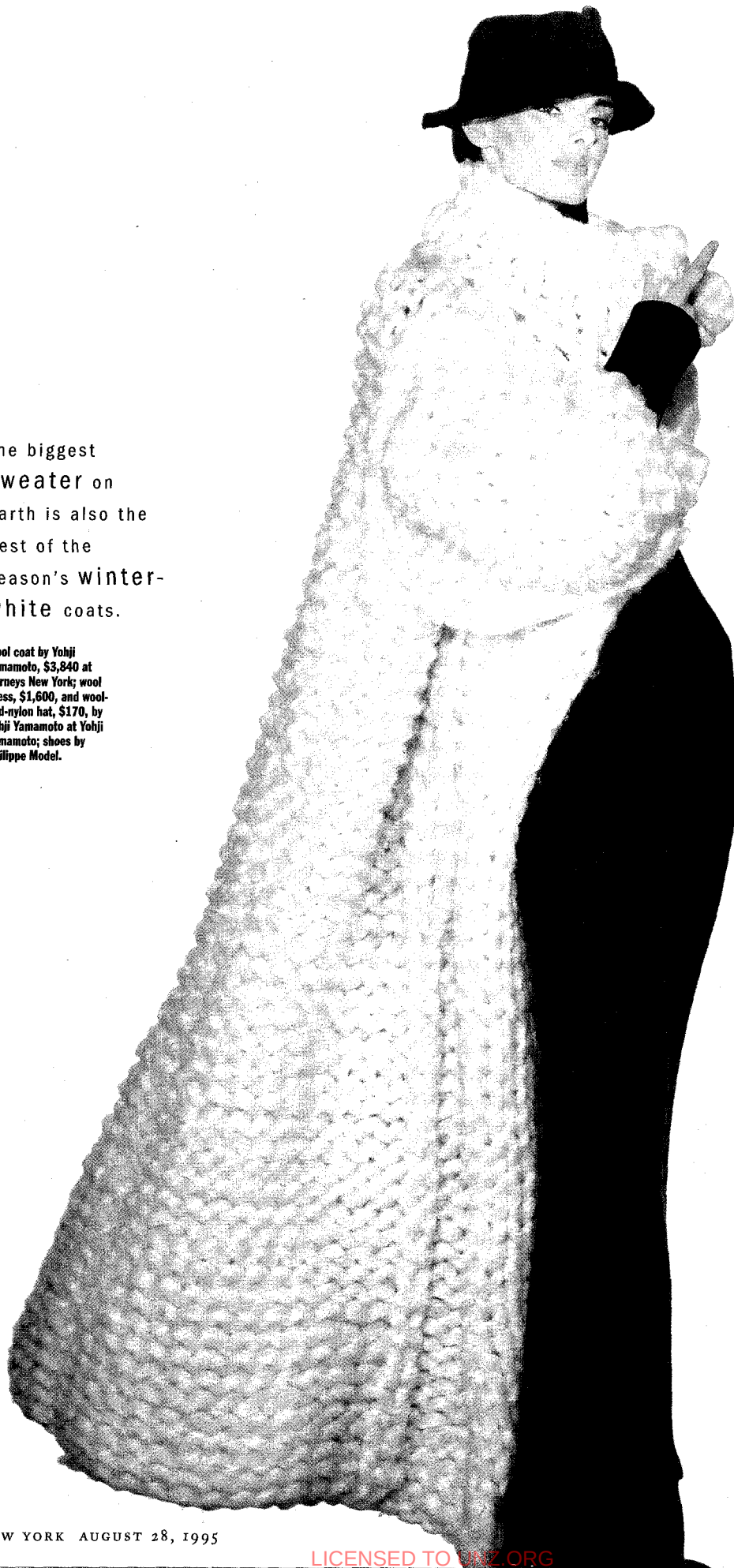


Yohji Yamamoto's
thoroughly modern
ball gown marries a
fitted turtleneck to an
almost origami-ish
slit skirt.

Wool-and-taffeta dress, \$6,400
at Barneys New York, Bergdorf
Goodman, and Yohji Yamamoto
(103 Grand Street). Model:
Annelise.

The biggest
sweater on
earth is also the
best of the
season's winter-
white coats.

Wool coat by Yohji
Yamamoto, \$3,840 at
Barneys New York; wool
dress, \$1,600, and wool-
and-nylon hat, \$170, by
Yohji Yamamoto at Yohji
Yamamoto; shoes by
Philippe Model.





A deceptively
simple sweater
is cut like a
flattering jacket.

Wool-angora-and-mohair
sweater, \$820, and wool-
and-cashmere skirt,
\$1,610, by Jil Sander, at
Barneys New York and
Linda Dresner (484 Park
Avenue, at 59th Street).



Somewhat transparent,
the dress still provides
total cover; only Mr. Beene
could successfully mix lace
with a rough-edged
calfskin vest.

Cotton-lace dress with calfskin
harness and belt, and tulle gloves,
\$3,790 at Geoffrey Beene on the
Plaza (783 Fifth Avenue, near 59th
Street).

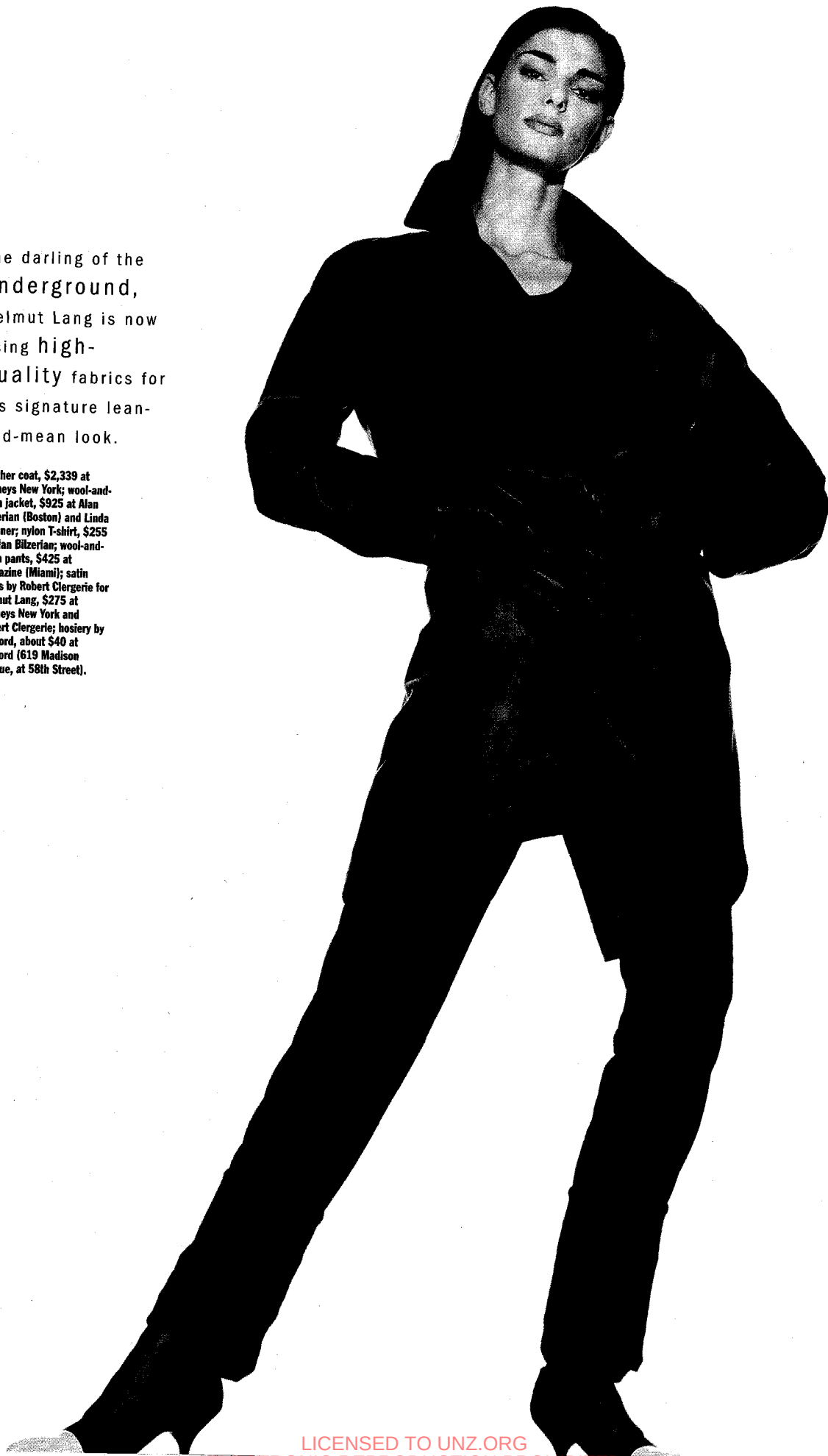
A rare bias-cut skirt with
such amazing sweep
that the models came out
twirling on the runway.

Silk-and-wool bolero vest, wool-
jersey top, wool-challis skirt,
calfskin belt, and tulle gloves by
Geoffrey Beene, \$3,990 at
Geoffrey Beene on the Plaza;
mules by Robert Clergerie, \$270
at Barneys New York and Robert
Clergerie (41 East 60th Street);
hosiery by DKNY, \$7.50 at Lord &
Taylor, Macy's, and Saks.



The darling of the
underground,
Helmut Lang is now
using high-
quality fabrics for
his signature lean-
and-mean look.

Leather coat, \$2,339 at
Barneys New York; wool-and-
satin jacket, \$925 at Alan
Bilzerian (Boston) and Linda
Dresner; nylon T-shirt, \$255
at Alan Bilzerian; wool-and-
satin pants, \$425 at
Magazine (Miami); satin
heels by Robert Clergerie for
Helmut Lang, \$275 at
Barneys New York and
Robert Clergerie; hosiery by
Wolford, about \$40 at
Wolford (619 Madison
Avenue, at 58th Street).



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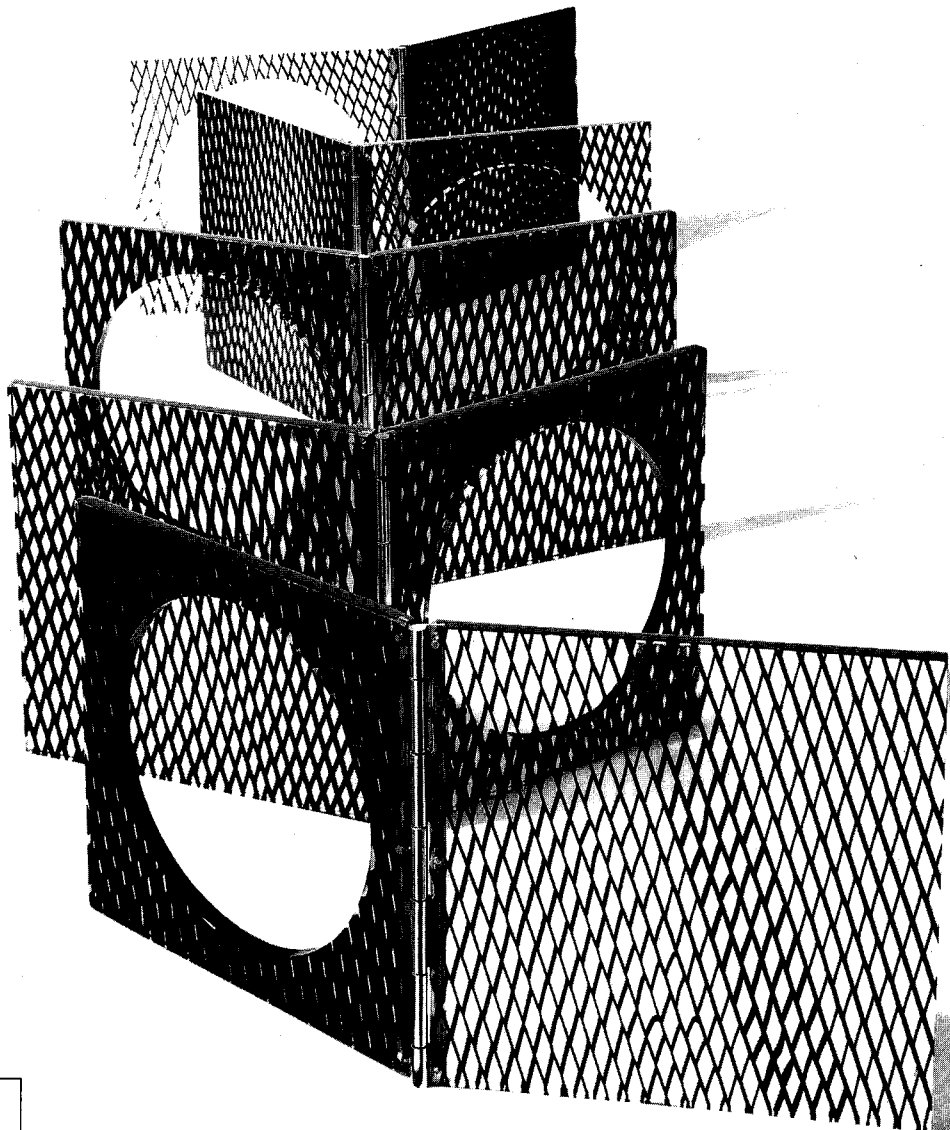
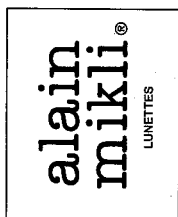
© Philip Morris Inc. 1995



A classic coat over the
best tuxedo suit we've seen
in a long time; the jacket
and shirt are fitted.

*Faux-mink coat, \$2,295, wool-crêpe
tuxedo jacket, \$1,395, pants, \$795,
and silk shirt, \$495, by Ralph Lauren
Collection at Lord & Taylor (tuxedo
suit and shirt only), Polo/Ralph Lauren
(867 Madison Avenue, at 72nd
Street), and Saks.*

This work of art by Jean STERN was achieved using materials by Alain MIKLI for the eye-glasses Alain MIKLI®.



© Jean STERN - Untitled - 1995. Made from cellulose acetate and mailechort hinge. (Private Collection)

devarieuxwillaret - Photo : Philippe LANTROSE.

A bathrobe coat
that would pass
muster with Hepburn
and Bacall; it's
masterfully tailored,
and the belt is good
and long.

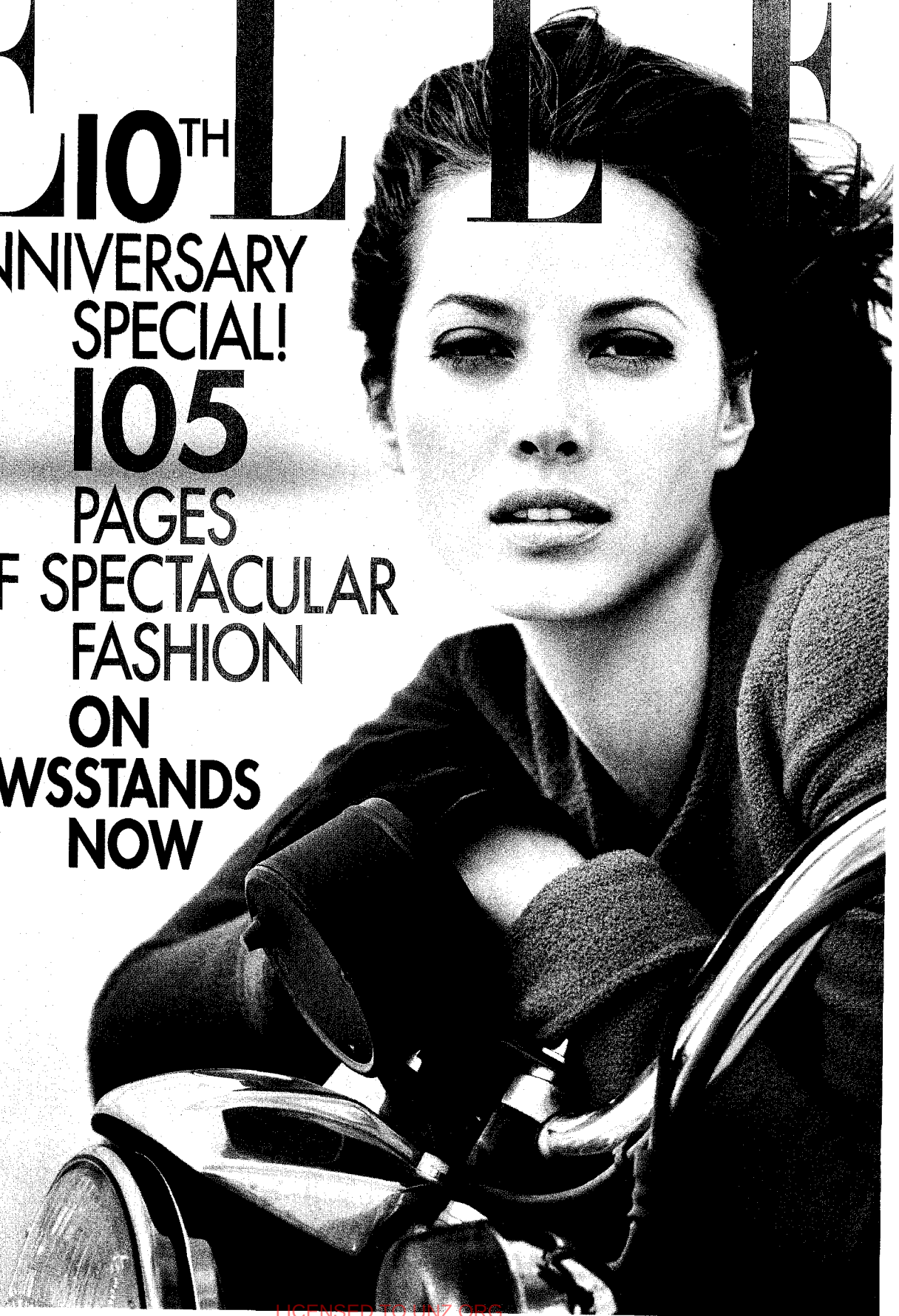
Rayon-wool-and-angora coat by
Jil Sander, \$2,870 at Barneys
New York, Janet Brown (Port
Washington), and Linda Dresner.

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The ultimate parka is
rugged but could
look swell over an
evening dress.

Nylon-gabardine parka by
Jean-Paul Gaultier, \$2,590 at
Emphatics (Pittsburgh);
stretch-Lycra jacket by Jean-
Paul Gaultier, \$645 at
Bendel's; Lycra turtleneck by
Jean-Paul Gaultier, \$176 at
Carla Martinengo (to order,
call 214-522-9284); stretch-
Lycra pantsuit and leather-
and-stretch-Lycra boots by
Jean-Paul Gaultier. Styled by
Isabelle Maubert.



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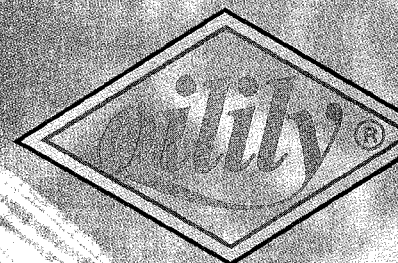
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Ballerina: Margaret Tracy, principal dancer, New York City Ballet. Costume by Nicolas Benois from George Balanchine's *Tchaikovsky Suite No. 3*. Boxing gloves courtesy of Herman's Sporting Goods. Models, left to right: Jason, Winston, and Gregg.

On Winston: Shearling coat by Donna Karan, \$3,495 at Barneys New York and Charivari 57; wool suit by Donna Karan, \$1,095 at Barneys New York; cotton dress shirt by Donna Karan, \$185 at Neiman Marcus (Short Hills, New Jersey); silk tie by Donna Karan, \$85 at Bloomingdale's, Charivari 57, Charivari Madison, and Charivari 72 (257 Columbus Avenue, at 72nd Street); calfskin "Kensington" lace-ups by Bally of Switzerland, \$265 at all Bally of Switzerland stores.

On Jason: Wool overcoat by Calvin Klein, \$1,050 at Louis Boston (Boston); wool-tweed jacket, \$775, vest, \$395, and wool trousers, \$325, by Calvin Klein at Calvin Klein (650 Madison Avenue, at 66th Street); triple silk wing tie by J. M. Winston, \$540 at J. M. Winston (440 East 57th Street); silk tie from Manhattan; Yukio Kobayashi, \$330 at Matsuda (154 Park Avenue, near 73rd Street).

N'Y



On Gregg: Alpaca polo coat, \$1,400, and wool suit, \$1,300, by Robert Freda at Bergdorf's; silk tie, \$85, and cotton shirt by Burberrys at Burberrys (9 East 57th Street); "regal" suede lug-sole oxfords by Bally of Switzerland, \$225 at all Bally of Switzerland stores.

They say clothes make the man. But do they make the Stooge? You wouldn't want to have any of this stuff on when the pie-throwing, shin-kicking, and eye-poking starts. But it's good to know that even wise guys and knuckleheads can be spruced up with the right attire—a Calvin Klein overcoat, triple-sole wing

uk Stories

Photographed by Nitin Vadukul

Styled by Vincent Boucher

On Winston: Wool vest by Agnès b., \$180 at Agnès b. Homme (116-118 Prince Street); cotton polo by Wilke Rodriguez, \$85 at Bloomingdale's, Macy's, and Saks Fifth Avenue; wool pants by Paul Smith, \$290 at Barneys New York and Paul Smith (108 Fifth Avenue, 16th Street); suede oxfords by Hush Puppies, \$60 at Amalgamated (14 Christopher Street), Charivari 57, Charivari Madison, and Tootsi Plohound (413 West Broadway). On Gregg: Cotton-velour polo by A.P.C., \$160 at A.P.C. (131 Mercer Street); wool pants by Tommy Hilfinger, \$95 at Lord & Taylor and Tommy Hilfinger (Short Hills, New Jersey); suede cap by David Cohen, \$105 at Amalgamated, Charivari 57, Charivari Madison, and Charivari 72; suede oxfords by Hush Puppies, \$80 at Amalgamated, Charivari 57, and Tootsi Plohound.

On Jason: "Wolf" wool cardigan by New Republic, \$285 at New Republic Clothier (93 Spring Street); "M" cotton crew-neck T-shirt by Dries Van Noten, \$170 at Barneys New York, Charivari 57, Charivari Madison, and Charivari 72; wool pants by John Bartlett, \$160 at Bloomingdale's and Untitled (26 West 8th Street); suede loafers by Hush Puppies, \$80 at Amalgamated, Charivari 57, Charivari Madison, Charivari 72, and Tootsi Plohound; wool driver's cap by Banana Republic, \$38 at all Banana Republic stores.

Gregg: Satin frock coat, \$550, satine
"directoire" shirt, \$195, and rayon-and-silk-
brocade trousers, \$255, by Artifact at
Charivari 57, Charivari 72, Charivari Madison;
"annabe" leather loafers by Patrick Cox,
\$75 at Barneys New York and Patrick Cox (702
Madison Avenue, near 63rd Street). On
Jason: Wool-crêpe suit, \$2,485, and silk tie,
\$10, by Giorgio Armani at Giorgio Armani
boutique (815 Madison Avenue, at 68th Street);
"tin shirt" by Anna Sui, \$215 at Anna Sui (113
Eene Street); leather oxfords by Prada, \$400
at Barneys New York and Charivari 57.

On Jason: Wool-and-spun-rayon coat,
\$2,700, cotton-and-rayon shirt, \$450,
and cotton-and-polyurethane jeans,
\$595, from Matsuda by Yukio Kobayashi
at Matsuda; Lurex sweater-vest by
Katharine Hamnett/London, \$130 at
Untitled; leather lug-sole loafers from
Matsuda by Rei Kobayashi, \$890 at
Barneys New York and Matsuda.

tips by J. M. Weston, a satin frock coat and brocade trousers from Cl

We're serious: Next time you see a Three Stooges movie, examine the o



On fishing line, wool jacket by Emporio Armani, \$185 at Emporio Armani Boutique (110 Fifth Avenue, near 10th Street). On Jason: Wool jacket from Cheap & Chic by Moschino, \$750 at Il Boutique (474 West Broadway) and Untitled; wool vest by Tommy Hilfinger, \$110 at Lord & Taylor and Tommy Hilfinger (Short Hills); cotton "cravate" shirt by New Republic, \$125 at New Republic Clothier; wool-tweed pants by Comme des Garçons by Rei Kawakubo, \$685 at Barneys New York; leather wing-tip boots by Dolce & Gabbana, \$400 at Ragutta.

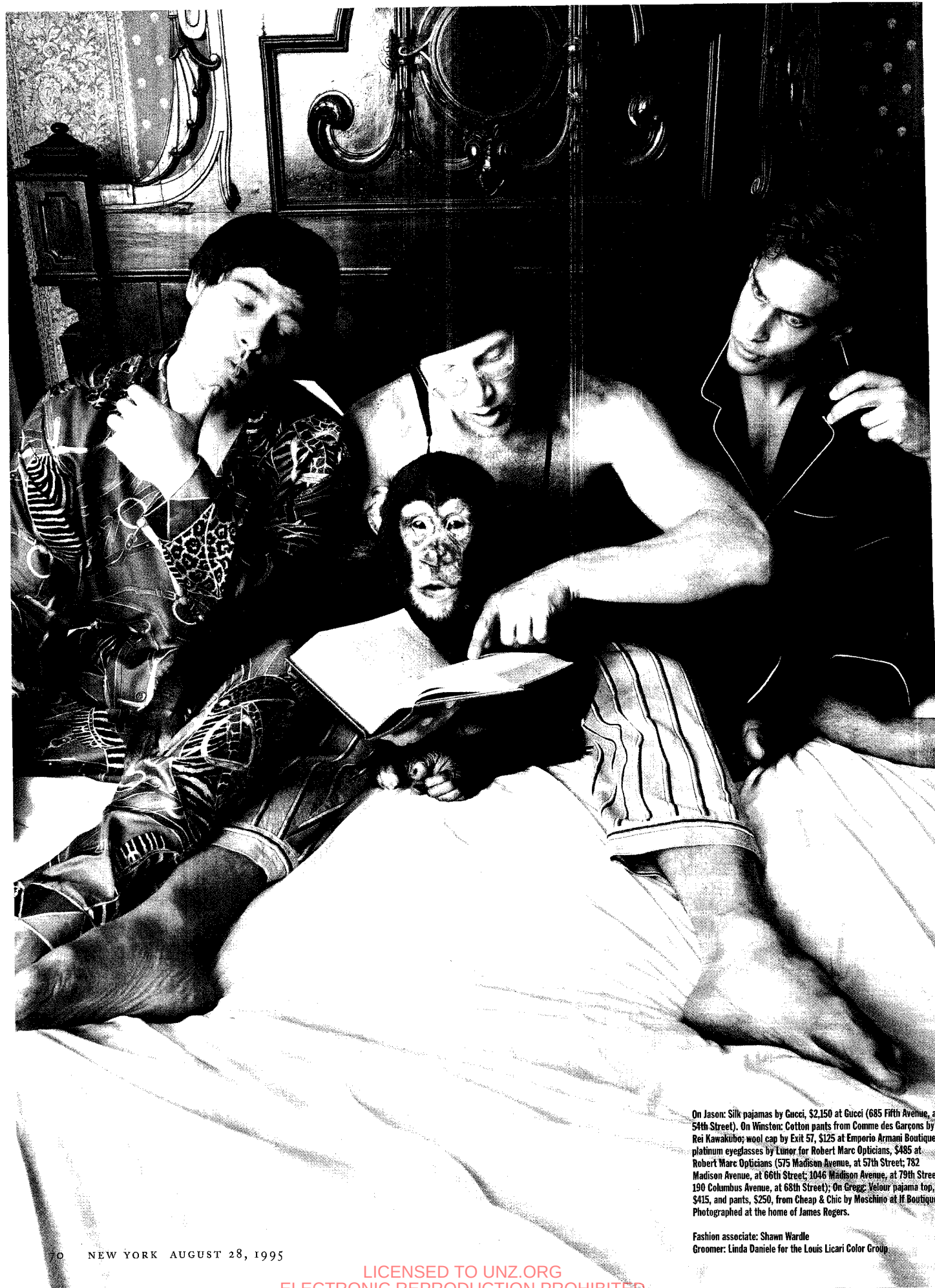
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ari 57. Woo, woo, woo! (Larry and Moe as fashion pioneers?

s—uncannily fashion-forward-circa-the-mid-nineties, almost every one.)

On Gregg: Wool-tweed coat from Versus by Gianni Versace; cotton-broadcloth "cravate" shirt by New Republic, \$115 at New Republic Clothier; wool cap by Emporio Armani, \$135 at Emporio Armani Boutique. On Winston: Camel-hair-and-wool-tweed coat with faux-fur collar by Richard Tyler, \$3,100 at Bergdorf's and Neiman Marcus (Short Hills); wool-and-Lurex pants by Richard Tyler, \$675 at Bergdorf's and Neiman Marcus (Short Hills); merino-wool turtleneck by A.P.C., \$140 at A.P.C.; suede shoes by J. M. Weston, \$465 at J. M. Weston.





On Jason: Silk pajamas by Gucci, \$2,150 at Gucci (685 Fifth Avenue, at 54th Street). On Winston: Cotton pants from Comme des Garçons by Rei Kawakubo; wool cap by Exit 57, \$125 at Emporio Armani Boutique; platinum eyeglasses by Lunor for Robert Marc Opticians, \$485 at Robert Marc Opticians (575 Madison Avenue, at 57th Street; 782 Madison Avenue, at 66th Street; 1046 Madison Avenue, at 79th Street; 190 Columbus Avenue, at 68th Street); On Gregg: Velour pajama top, \$415, and pants, \$250, from Cheap & Chic by Moschino at If Boutique. Photographed at the home of James Rogers.

Fashion associate: Shawn Wardle
Groomer: Linda Daniele for the Louis Licari Color Group

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Model Citizens

THE ETERNAL QUESTION: AFTER THE SHOWS WRAP AND THE FRENZY OF AIR kisses and anxiety has dispersed, what do most editors really wish they owned? Both Liz Tilberis at *Harper's Bazaar* and Joan Juliet Buck at French *Vogue* chose black suits in archetypal New York fashion—hyperstylish dress-and-jacket ensembles. Holly Brubach, the style editor at *The New York Times Magazine* who has just taken over the “Fashions of the Times” supplements, prefers a J. Crew outfit “that doesn’t announce itself as a design statement. Straightforward and unpretentious.” Brubach tends to order something every couple of catalogues. The men are even more particular. *GQ*’s Art Cooper had to have a new Calvin Klein navy double-breasted suit to replace his old one, “because almost every good thing that ever happened in my life happened when I was wearing that suit: when I was hired to edit *Family Weekly*, when I interviewed President Reagan and former president Nixon, and when I had my first date with Amy Levin.” (Now she’s Amy Levin Cooper.) As someone with erratic heat in his apartment, Joe Dolce at *Details* coveted the Comme des Garçons robe-overcoat, “indicative of [designer] Rei Kawakubo’s genius-bordering-on-insanity.”

Photographed by Timothy Greenfield-Sanders

LIZ TILBERIS
Editor-in-Chief, *Harper's Bazaar*

Wool-and-nylon hopsack
skirt-suit, \$1,150, by
Calvin Klein at Barneys
New York, Calvin Klein
(September), and Saks.

Makeup by Tina Bech

"Look, I have *a lot* of clothes. This look is not too outrageous and is very *GQ*. Putting together the outfit was easy once I knew the suit."

ART COOPER
Editor-in-Chief, *GQ*

Wool-crêpe suit, \$1,050, by Calvin Klein Collection, at Calvin Klein (in September); cotton dress shirt, \$55, by the Shirt Store (51 East 44th Street); tie, \$93, by Loro Piana, at Loro Piana (46 East 61st Street); Cooper's own vintage watch from Terry Rodgers (1050 Second Avenue, near 56th Street); and cuff links from Clifford Baron (1050 Second Avenue, near 56th Street).



Wool "toreador" dress,
\$2,180, by John Galiano,
at Bergdorf's; and wool jacket
by John Galiano; Beck's own
necklace.

Makeup by Thibault Vabre

Hair by Philippe Campauna
at Louis G.

"Basically, it's dress-
and-jacket time. I
picked Galiano's stuff
this year because I
wanted a real
womanly dress that
would work after six."

JOAN JULIET BUCK
Editor-in-Chief, French *Vogue*

Photograph by Brigitte Lacombe

"What I like about
this robe-coat is
that I can *wear* it. It
isn't wearing me. I
hope. I pray!"

JOE DOLCE
Editor-in-Chief, *Details*

Wool hand-printed coat,
\$1,730, and alpaca
sweater, \$740, by
Comme des Garçons by
Rei Kawakubo, at
Barney's and Comme
des Garçons (116
Wooster Street); Dolce's
own Levi's jeans.

Shetland-wool zip-front jacket,
\$98, merino-wool sweater, \$54,
and wool skirt, \$58, by J. Crew
at South Street Seaport (203
Front Street, or call 1-800-562-
0258 to order).

Makeup by Alberto Fava

Hair by Christopher Lockhart

A black and white portrait of Holly Brubach, a woman with dark hair and bangs, smiling. She is wearing a dark-colored top under a light-colored jacket with a small, repeating pattern. The background is dark and out of focus.

“One of the things about
this job is that you become
very self-conscious about
what you’re wearing.”

HOLLY BRUBACH
Style Editor, *The New York Times Magazine*

As a child in south London, John Galliano stood on the kitchen table, taking flamenco lessons from his Spanish mother. Obviously, they made an impact. Toreador-inspired outfits and gowns with ruched hems riding high on the thigh were the hit of the designer's fall/winter

J O H N G A L L I A N O

collection. (Elizabeth Hurley was seen spilling out of one of these fuchsia numbers in April.) This coming January, Galliano will assume the mantle of chief designer at the House of Givenchy. It's a coup for this former Savile Row cutter, known for his couturier craftsmanship, tiny collections, and extravagant ambitions.

Illustrated by Ruben Alterio

Styled by Isabelle Maubert



*Left: Wool "toreador"
dress, \$2,180 at
Bergdorf's. Center:
Wool-bouclé "toreador"
coat, at Nordstrom
(Paramus). Right:
satin-backed-crêpe
jacket, \$2,370, and
trousers, \$1,090, at
Bergdorf's.*





X - r a y V i s i o n s

Photographed by
Guy Aroch

LEFT

Opposite: Box-calf mini-bugate with detachable shoulder strap by Reina for J. S. Suarez, \$199.50 at J. S. Suarez (24 West 54th Street).

This page: Plexiglas-and-crystal bracelets by Swarovski. Model: Lene.

A jewel of a bag. A praying-mantis pin. For most of us, accessories merely accessorize. For people obliged to wear whites day in and day out, these extras become the whole fashion focus. Or so we imagined.



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Opposite: Oxidized-bronze praying-mantis pin by Gabriella Kiss, about \$1,295 at Takashimaya (693 Fifth Avenue, near 55th Street) and Ted Muehling (47 Greene Street).

This page: Crocodile heels by Manolo Blahnik, \$1,725 at Manolo Blahnik (15 West 55th Street) and Neiman Marcus (Short Hills); 18-karat-gold-electroplated watch by Raymond Weil, \$275 at Barneys New York, Saks, and Wempe Jewelers (700 Fifth Avenue, at 55th Street); slip by Natori.

Hair: Maury Hopson
Makeup: Susan McCarthy for Shu Uemura
Manicures: Deborah Lippman for Frederic Fekkai
Fashion assistant: G. K. Reid

Left: "Women of the World" 18-karat-gold cuff and bracelet by Barry Kieselstein-Cord at Bergdorf's. Right: "Women of the World" bracelet by Barry Kieselstein-Cord at Bergdorf's. Models: Lene and Kimberly.





Wool-and-cashmere jacket,
\$1,195, and skirt, \$545,
by the Ralph Lauren
Collection, at Lord & Taylor
and Polo/Ralph Lauren
(Greenwich, Connecticut,
and Manhasset); cowhide
boots by Prada, \$940 at
Janet Brown; wool-and-
leather bag by Vass.
Ludacer, \$250 at Barneys
New York and Joan Vass
(to order, call
1-800-338-4864).

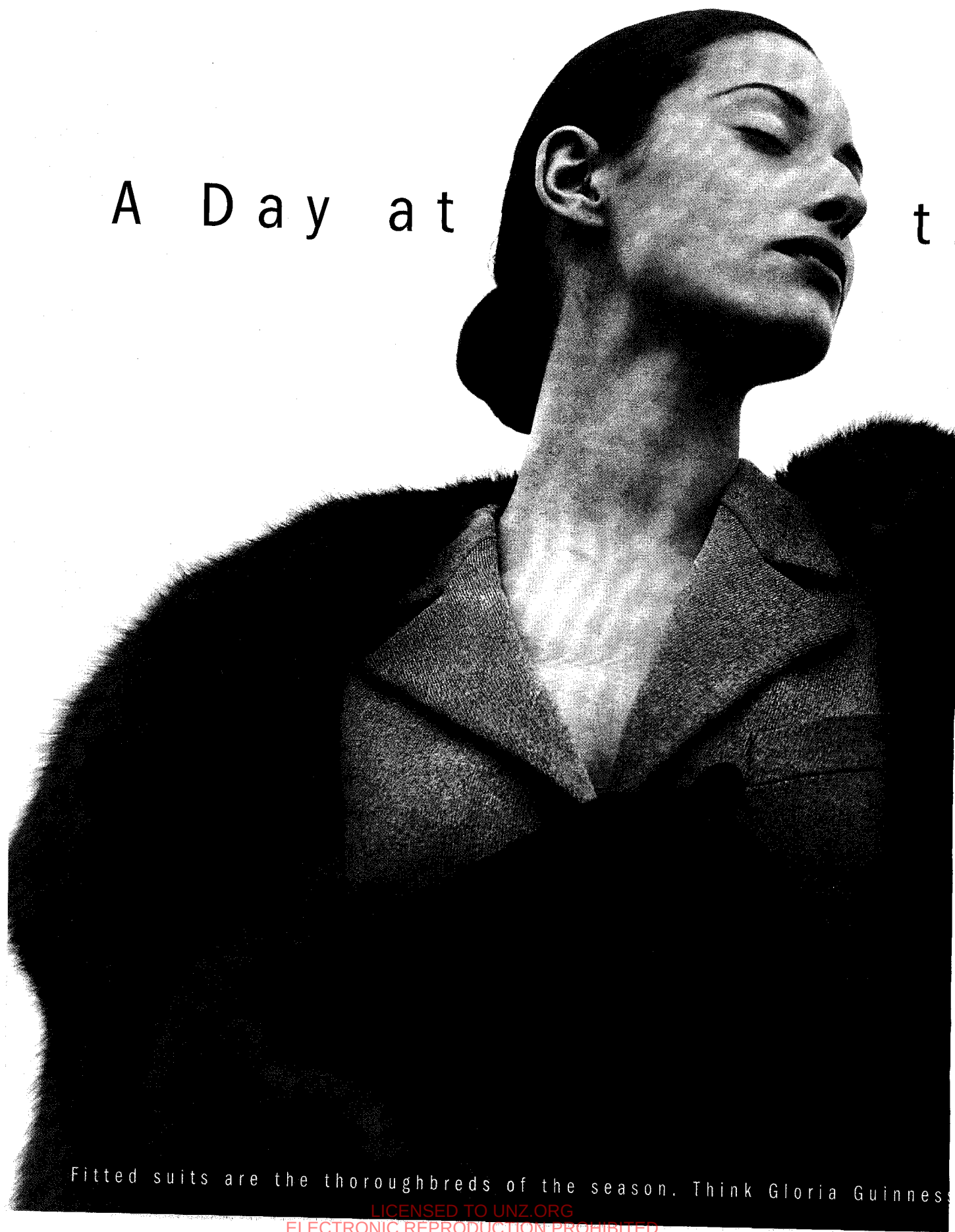


Sterling-silver watch by Robert Lee Morris, \$595 at Neiman Marcus (Short Hills), Robert Lee Morris (409 West Broadway), and Saks (all in October); crushed stretch-velvet shirt by Joan Vass NY, \$340 (to order), and combed-cotton skirt by Joan Vass USA, \$94 (to order); patent-leather boots by Robert Clergerie, \$635 at Bergdorf's; silk handbag by Manolo Blahnik, \$530 at Manolo Blahnik; tights by Gamine, \$15 at Footloose (367 West Broadway; Pier 17, at South Street Seaport; and Trump Tower, 725 Fifth Avenue, near 57th Street) and Leg Fashion (200 East 59th Street).

A black and white photograph showing a person's legs from the knees down, wearing dark, thigh-high boots with silver buckles. The person is sitting on a chair with a metal frame. A watch is visible on the left wrist. The background is a light, textured surface.

Indiglo sterling-silver
watch by Timex; patent-
leather boots with silver
buckles by Gucci, \$495 at
Bergdorf's and Gucci;
thigh-highs by Fogal, \$55
at Fogal stores (510
Madison Avenue, at 53rd
Street, and 680 Madison
Avenue, near 62nd Street).

A Day at t l



Fitted suits are the thoroughbreds of the season. Think Gloria Guinness

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Races

Photographed by Rodney Smith

Wool-and-cashmere coat, \$1,195, jacket, \$1,095, skirt, \$495, and cashmere turtleneck, \$595, by Ralph Lauren Collection at Lord & Taylor; Polo/Ralph Lauren, and Saks (suit and turtleneck only); silk-lined lamb-suede gloves by Ralph Lauren, \$110 at Polo/Ralph Lauren (October); "Tarpe" shoes by Manolo Blahnik, \$475 at Bergdorf's and Manolo Blahnik. Model: Susie.

Left: Wool jacket, \$830, and skirt, \$375, by Salvatore Ferragamo at Salvatore Ferragamo (Trump Tower, 725 Fifth Avenue, near 57th Street); natural Russian sable coat, \$125,000, and matching skirt, \$1,995, by Fendi at Bergdorf's, 70 Fifth Avenue.

d Babe Paley.

Top: Wool jacket, \$1,295, skirt, \$425, and cashmere turtleneck, \$495, by Michael Kors, at Barneys New York, Bendel's, and Neiman Marcus (White Plains); patent-leather boots by Gucci, \$495 at Bergdorf's and Gucci; sunglasses by Alain Mikli, about \$285 at Alain Mikli Optique (880 Madison Avenue, at 71st Street), Optical Exchange (2177 Broadway, at 77th Street; 373 Fifth Avenue, at 35th Street), and Selima Optique (59 Wooster Street). Bottom: cotton riding pants, \$420, wool riding jacket, \$2,375, cotton riding shirt, \$600, "Monte" velvet riding hat, \$475, and leather riding boots, \$1,125, by Hermès at Hermès (11 East 57th Street). Models: Shirley and Mariana (bottom).

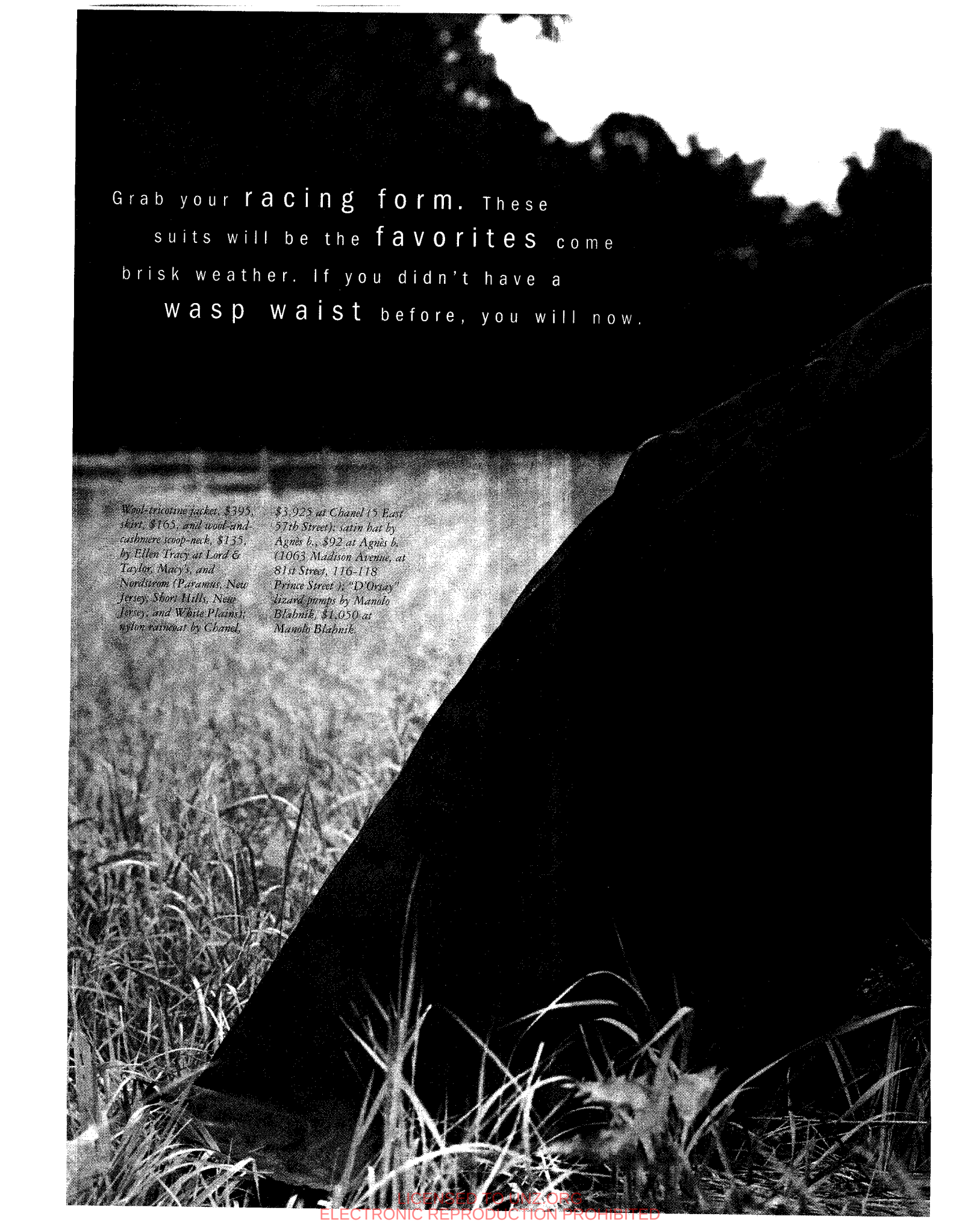




Cotton-corduroy jacket and skirt, about \$2,350, and silk-chiffon shirt, \$1,250, by Bill Blass at Bergdorf's, Lord &

Taylor (sold as separates), and Saks: velvet hat by Christian Dior, \$600 to order at Christian Dior Boutique (703

Fifth Avenue, near 55th Street); napa-leather gloves with cashmere lining by Portolano, \$195 at Fendi.



Grab your racing form. These
suits will be the favorites come
brisk weather. If you didn't have a
wasp waist before, you will now.

Wool-tricot jacket, \$395,
skirt, \$165, and wool-and-
cashmere scoop-neck, \$135,
by Ellen Tracy at Lord &
Taylor, Macy's, and
Nordstrom (Paramus, New
Jersey, Short Hills, New
Jersey, and White Plains);
nylon raincoat by Chanel

\$3,925 at Chanel (5 East
57th Street); satin hat by
Agnes b., \$92 at Agnes b.
(1063 Madison Avenue, at
81st Street, 116-118
Prince Street); "D'Orsay"
lizard pumps by Manolo
Blahnik, \$1,050 at
Manolo Blahnik.



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Wool skirt and jacket by
Mugler; black-dyed Russian-
ermine hat by Fendi, \$2,500
at Fendi.

Opposite, left: Hermès riding
outfit (see page 92). Right:
Wool-tweed jacket, \$965, and
skirt, \$385, by Isaac
Mizrahi at Bergdorf's and
Saks; python pumps by Stuart
Weitzman, \$255 at Stuart
Weitzman (625 Madison
Avenue, at 59th Street);
leather gloves by LaCrasia,
\$75 at Darrow Vintage
Clothing (7 West 19th Street)
and Glove Street (304 Fifth
Avenue, at 31st Street);
leather bag by Miu Miu,
\$380 at Barneys New York
and Chuckie's Designer Shoes,
NYC (1073 Third Avenue,
at 63rd Street); bosiery by
Wolford at Wolford (619
Madison Avenue, at 58th
Street).





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fabrics, you won't feel like you're locked
into a corset. Throw on a hat and gloves,
and you'll have yourself a trifecta.



Right: Wool-crêpe jacket, \$1,350, skirt, \$520, and wool hat, \$240, by Giorgio Armani, at Giorgio Armani Boutique; crocodile loafers by Manolo Blabnik, \$1,725 at Manolo Blabnik; hosiery by Calvin Klein, \$8.50 at Lord & Taylor, Macy's, and Saks. Left: Wool-and-

viscose jacket, \$1,750, and wool-and-flannel skirt, \$420, by Giorgio Armani at Giorgio Armani Boutique; "Tarpe" satin-and-patent-leather pumps by Manolo Blabnik, \$475 at Manolo Blabnik; wool hat, \$240, by Giorgio Armani at Giorgio Armani Boutique.

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first move?”



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*Wool blazer and skirt by
Mugler, about \$1,090 at
Bergdorf's and Saks; wool
hat by Giorgio Armani,
\$220 at Giorgio Armani
Boutique.*

*Hair: Howard Fugler for
the Roger Thompson Salon
at Barneys New York*

*Assistant to Howard
Fugler: Fred van de Bunt
for Stockland Martel*

*Makeup: Glenn Marziali
for Trish McEvoy*

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I LIKE TO PUT ON A LITTLE DRAMA SOMETIMES.

Photographed by Fabrizio Ferri

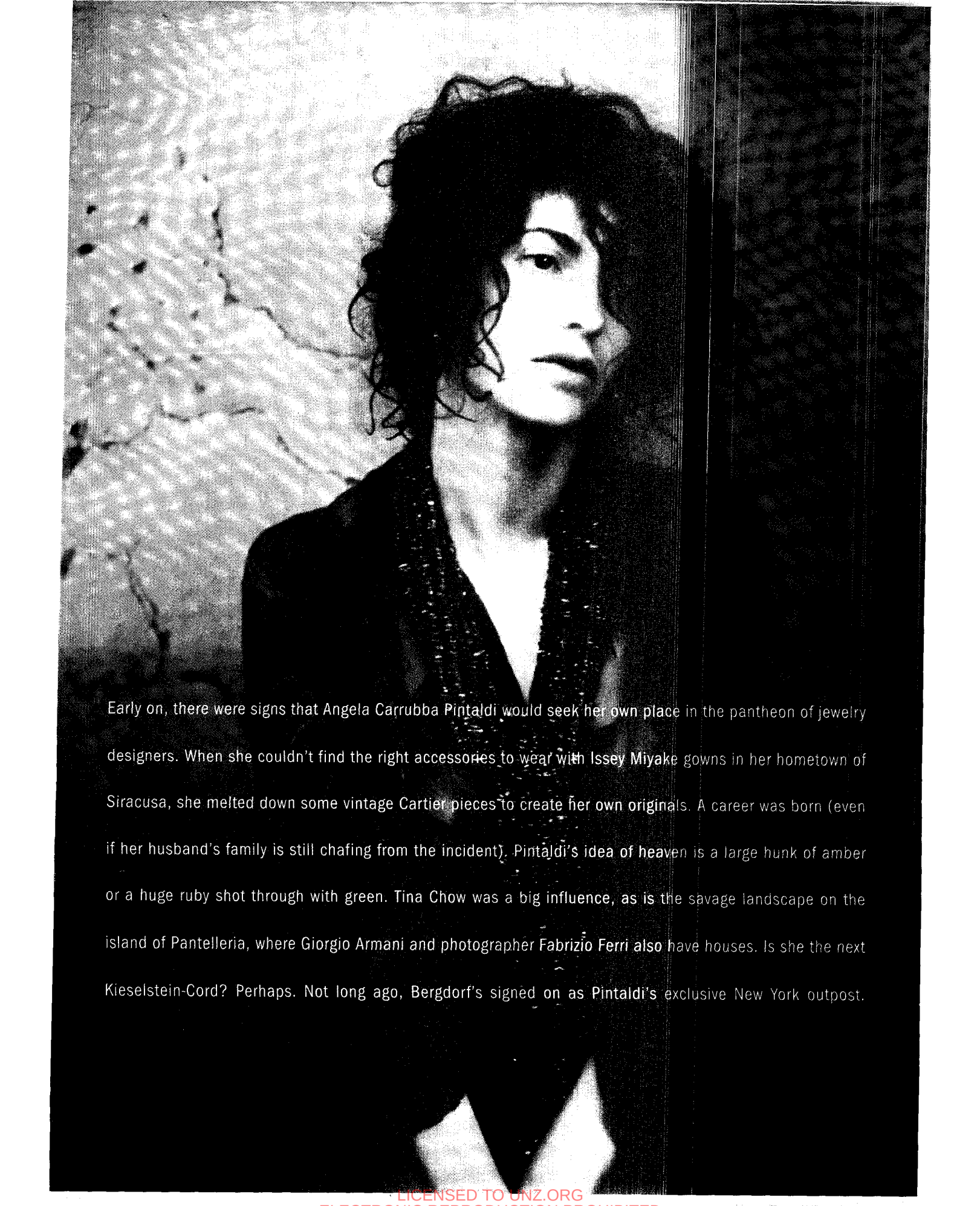
The Girl From Siracusa

Amber pendant, \$8,000 to order at Bergdorf's.

Opposite: Garnet scarf, \$6,000 at Saks Fifth Avenue in San Francisco (to order, call 415-986-4300). Pintaldi is also wearing an antique Fortuny dress. Photographed at Fabrizio Ferri's home in Pantelleria, Italy.

Hair: Monica Coppola

Makeup: Alessandra Casone



Early on, there were signs that Angela Carrubba Pintaldi would seek her own place in the pantheon of jewelry designers. When she couldn't find the right accessories to wear with Issey Miyake gowns in her hometown of Siracusa, she melted down some vintage Cartier pieces to create her own originals. A career was born (even if her husband's family is still chafing from the incident). Pintaldi's idea of heaven is a large hunk of amber or a huge ruby shot through with green. Tina Chow was a big influence, as is the savage landscape on the island of Pantelleria, where Giorgio Armani and photographer Fabrizio Ferri also have houses. Is she the next Kieselstein-Cord? Perhaps. Not long ago, Bergdorf's signed on as Pintaldi's exclusive New York outpost.

BELLE ÉPOQUE

Y ou can wear a winter coat and look glam at the same time (not to mention hot), or so this summer's re-release of Buñuel's *Belle de Jour* splendidly reminded us. Seeing Deneuve prance around Paris in demure

Photographed by Nitin Vadukul

Styled by Laura Ferrara

Interiors photographed at the Anne
Bowen Showroom

J E

Contents page: Cashmere-and-
taffeta coat by Zoran, \$4,000 at
Bendel's and Saks; leather gloves by
LaCrasia Gloves, \$50 at Darrow
Vintage Clothing and Glove Street;
patent-leather frame bag by Miu Miu,
\$280 at Barneys New York and
Chuckies Designer Shoes, NYC;
patent-leather slingbacks by Prada
(45 East 57th Street), \$330 at Janet
Brown, Linda Dresner, and Prada.

This page: Wool coatdress by Gianni
Versace, \$1,820 at Gianni Versace
Boutique (817 Madison Avenue, near
69th Street).

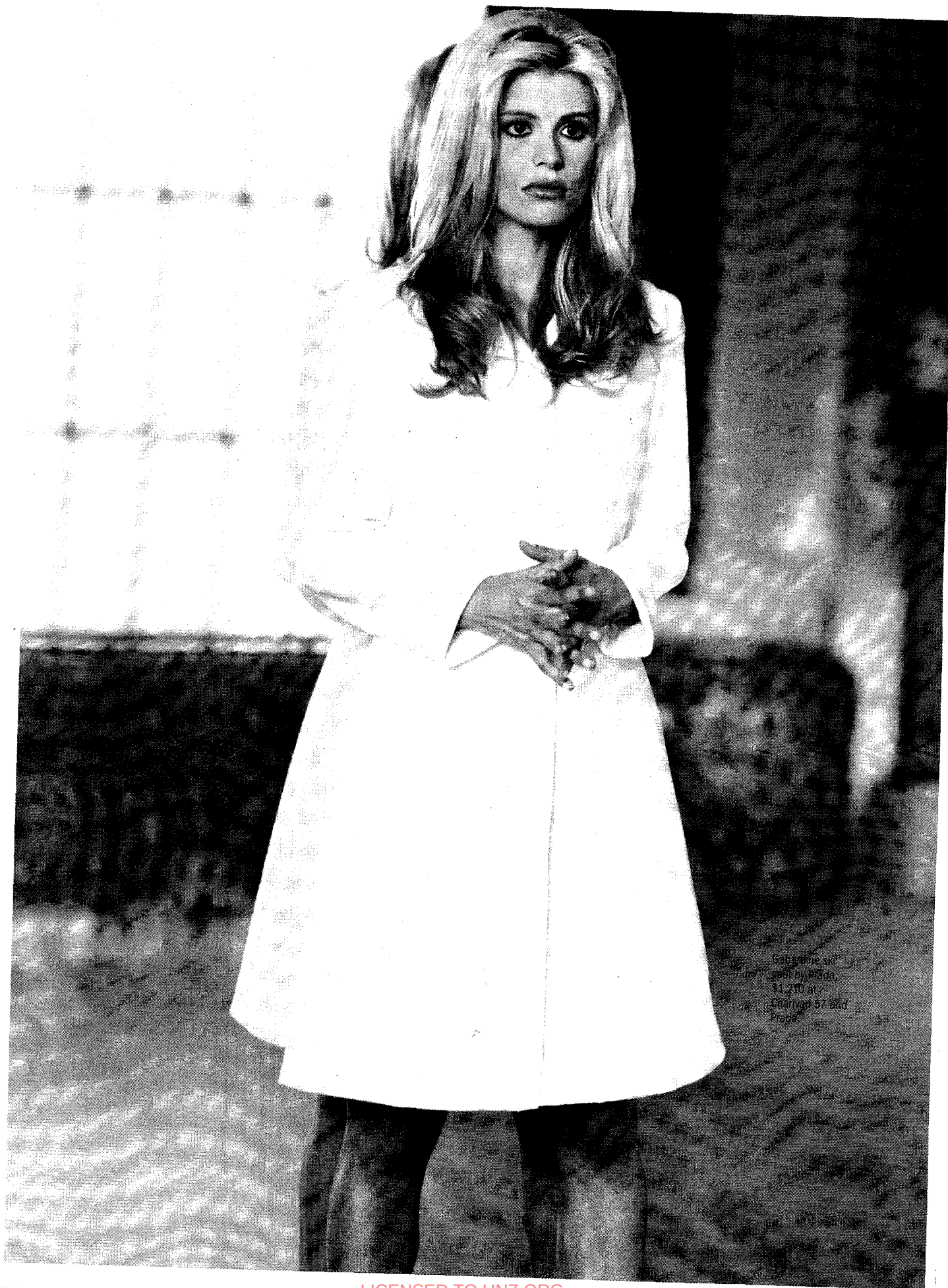


Faux-fur coat by Emanuel Ungaro Solo Donna, about \$1,090 at Emanuel Ungaro Boutique (792 Madison Avenue, at 67th Street) and Touch of Class (4921 16th Avenue, at 50th Street, in Borough Park, Brooklyn).

Opposite: Wool suit by Gucci, \$1,255 to order at Gucci; patent-leather loafers by Gucci, \$275 at Gucci and Saks; cotton shirt by Paul Smith, \$210 at Barneys and Paul Smith; silk tie by Romeo Gigli, \$95 at Barneys and Spazio Romeo Gigli (21 East 69th Street). Right: Mattelasse coat by Marc Jacobs, \$1,475 at Bergdorf's and Saks; wool short-sleeved mock turtleneck by Guess?, \$76 at Bloomingdale's and Macy's; leather gloves by LaCrasia Gloves, \$60 at Darrow Vintage Clothing and Glove Street; calfskin purse by Prada, \$750 at Barneys and Prada; leather slingbacks by Prada, \$340 at Janet Brown, Linda Dresner, and Prada.



heels, prim pillbox on her head and boxy purse in hand, made us nostalgic for a certain sixties—the pre-tie-dye years, when liberation was just a twinkle in Simone de Beauvoir's eye.



Gabardine ski
coat by Prada,
\$1,210 at
Gharret 57 and
Prada

SURGEON GENERAL'S WARNING: Smoking Causes Lung Cancer, Heart Disease, Emphysema, And May Complicate Pregnancy.

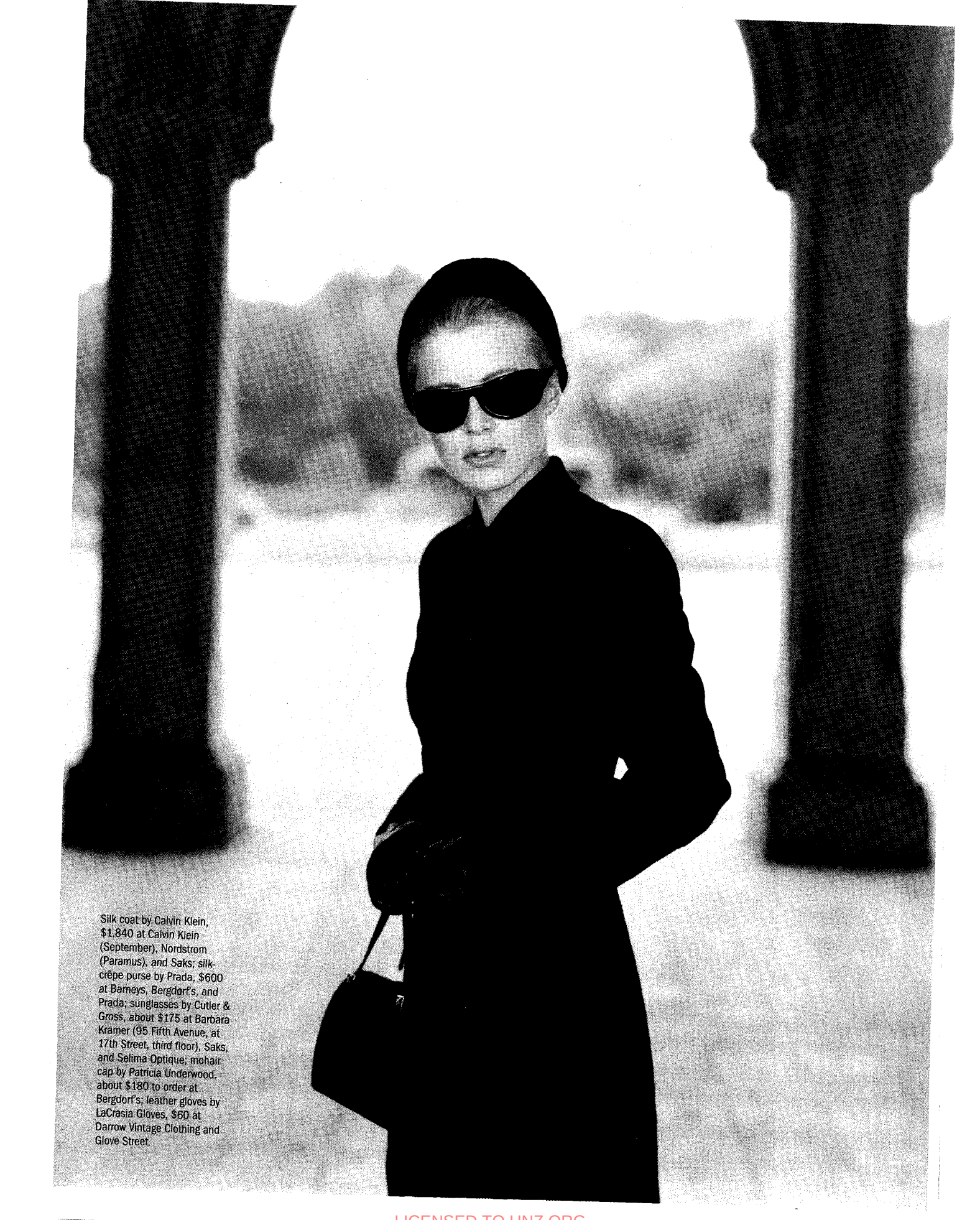
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Silk coat by Calvin Klein, \$1,840 at Calvin Klein (September), Nordstrom (Paramus), and Saks; silk-crepe purse by Prada, \$600 at Barneys, Bergdorf's, and Prada; sunglasses by Cutler & Gross, about \$175 at Barbara Kramer (95 Fifth Avenue, at 17th Street, third floor), Saks, and Selima Optique; mohair cap by Patricia Underwood, about \$180 to order at Bergdorf's; leather gloves by LaCrasia Gloves, \$60 at Darrow Vintage Clothing and Glove Street.

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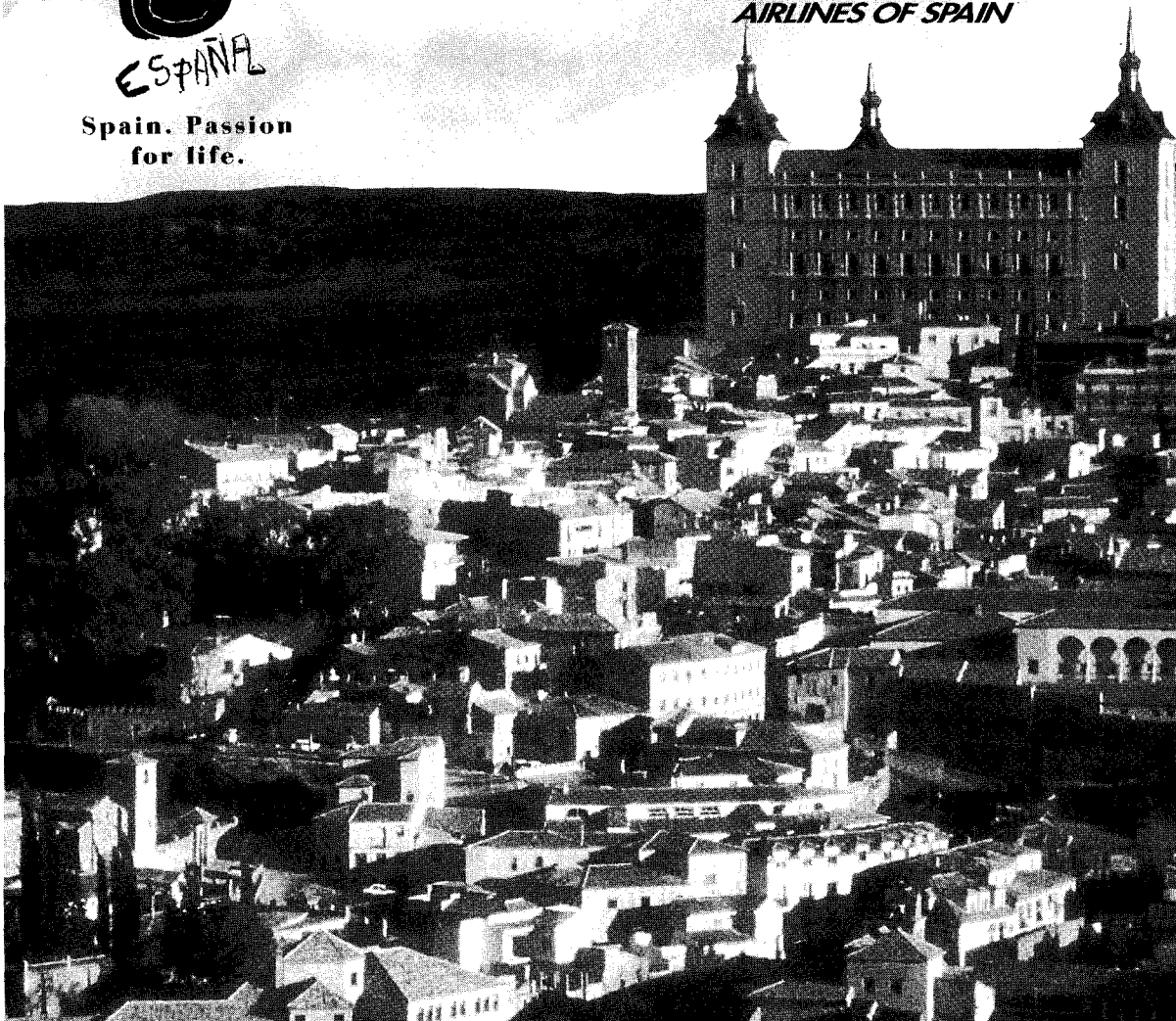
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S h e ' s G o t t a H a v e I t

Keeping up with the supermodels was never easy.

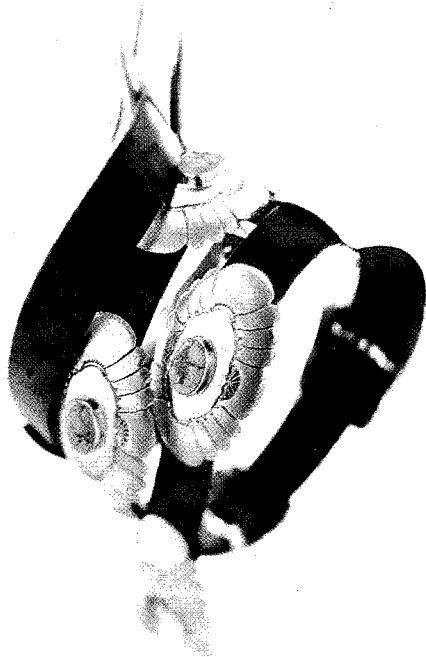
Twenty of our favorite things from the fall collections.

Photographed by **Robert Tardio**

Styled by **Jane Suh Lee**

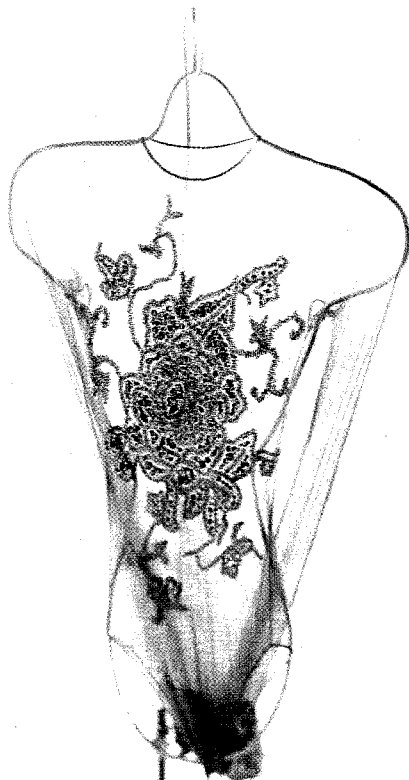
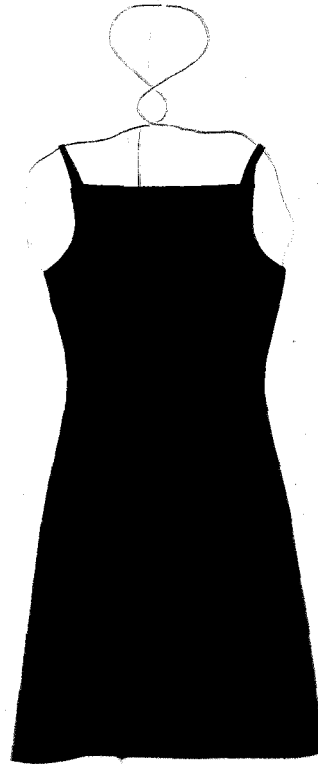


Wool hat by Yohji
Yamamoto, \$170 at
Barneys New York and
Yohji Yamamoto.



Silver-turquoise-and-leather belt by Poncho Hunter, about \$825 at Linda Dresner.

Duchesse-satin dress by Calvin Klein, \$1,150 at Barneys New York and Calvin Klein.



Beaded stretch-silk-tulle bodysuit by Giorgio Armani, \$3,310 at Giorgio Armani.



Cashmere throws by Loro Piana, \$995 each at Bergdorf's and Loro Piana.



Patent-leather bag by Prada, \$630 at Barneys New York and Prada.

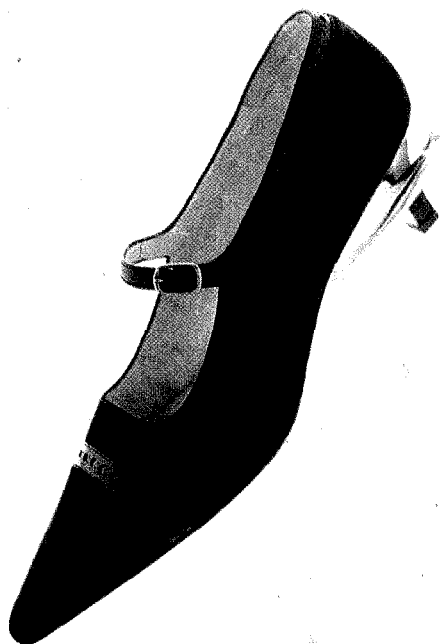
Cashmere cardigan, \$1,300; pullover, \$1,200; scarf, \$200; and hat, \$100, by Lucien Pellat-Finot, at Barneys New York, Janet Brown, and Linda Dresner.



Cashmere coat by Ralph Lauren Collection, \$2,395 at Bloomingdale's and Polo/Ralph Lauren (late September).



Cashmere sneakers by Superga, \$200 at Bergdorf's and Neiman Marcus (Short Hills, New Jersey).

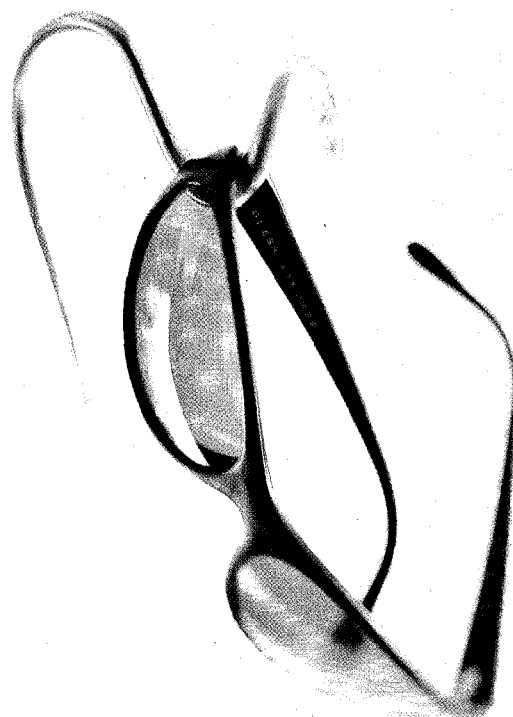


"Kabir" shoes by Manolo Blahnik, \$445 at Barneys New York, Bergdorf's, and Manolo Blahnik.



Mohair coat, \$1,420; silk-charmeuse shirt, \$515; velvet pants, \$340; and patent-leather boots, \$495, by Gucci at Gucci.

Faux-fur coat by Agnès b., \$540 at Agnès b. in November.

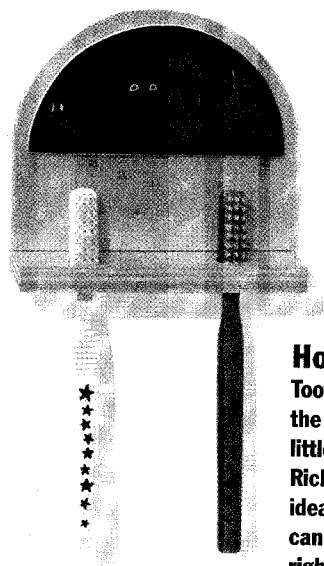


Sunglasses by Guess, \$45 at Bloomingdale's, Lord & Taylor, and Macy's.

BEST BETS

BY CORKY POLLAN

*The best of all possible things to buy, see,
and do in the best of all possible cities*



Holding Their Own
Toothbrush holders above the sink can be a stretch for little arms, so the folks at Rich Frog had the bright idea of making holders that can be mounted at just the right height. There's a frog, of course, and seven other serviceable creatures (\$8).

THE CHILDREN'S GENERAL
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Street/580-2723

Mutant Material

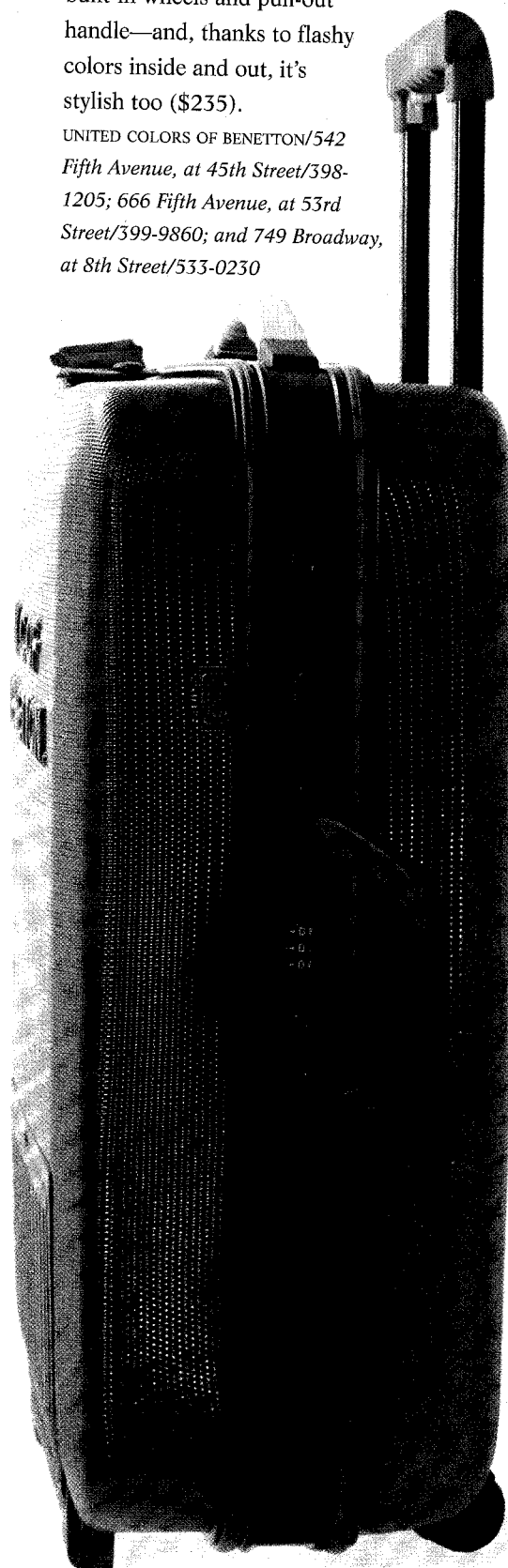
Wallpaper has fallen out of favor in recent years, supplanted by painted surfaces that are glazed, sponged, and variously *fauxed*. But the monochromatic palette and gritty authenticity of these wallcoverings may lure back even the staunchest wallpaper-phobe. Developed by Dr. Donald Greenspan, a physician and sometime inventor, they're called Numetal Surfaces, and they look like granite, iron ore, moss, sandstone, or wheat. And in fact, they are. Natural materials—metals, sand, clay, glass, and limestone—are abraded, blended, sifted with natural pigments, then fused onto a flexible paper backing. Though textured, the paper can be cut easily with scissors and applied the usual way (\$8 to \$12 per square foot).

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ARCHETYPE GALLERY/115 Mercer Street/334-0100
FELISSIMO/10 West 56th Street/247-5656
KATE'S PAPERIE/561 Broadway/941-9816

Traveling the Hard Way

Benetton's molded-resin suitcase on wheels seems somehow very Italian: It's nerdily hermetic, like a traveling salesman's sample box, with its built-in wheels and pull-out handle—and, thanks to flashy colors inside and out, it's stylish too (\$235).

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Fifth Avenue, at 45th Street/398-
1205; 666 Fifth Avenue, at 53rd
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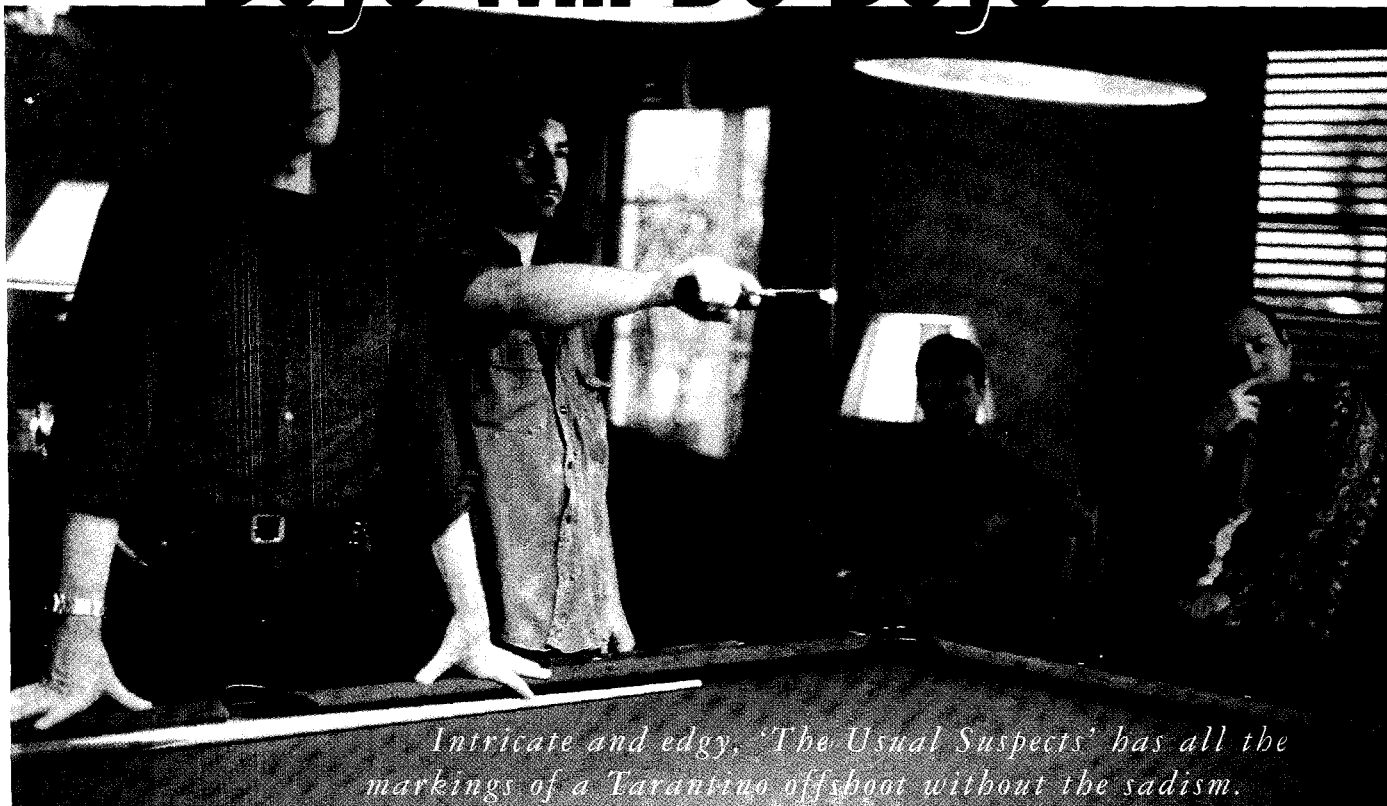


Every cent of the retail selling price of **MAC VIVA GLAM** lipstick is donated to the fight against AIDS.

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MOVIES DAVID DENBY

Boys Will Be Boys



Intricate and edgy, 'The Usual Suspects' has all the markings of a Tarantino offshoot without the sadism.

Gabriel Byrne, Kevin Pollak, Stephen Baldwin, and Kevin Spacey: Great actors who add bits of perversity all their own.

A NEW THRILLER, *The Usual Suspects*, ACHIEVES A fine tenor of postmodern wit early on, when five professional thieves, rounded up by the NYPD and placed in a lineup, take turns speaking the same profane words. The police, presumably, are trying to identify a voice, but the sequence resembles a casting cattle call, with each man—actors playing thugs sounding like actors—insolently emphasizing a different word in the string of obscenities. We get to judge not only the actor but the character he is playing by the way he reads that line. There's the narrator of the movie, known as Verbal (Kevin Spacey), a nervous and mild-mannered con man with a gimpy leg and a voice that shifts rhythms and tonalities in varying degrees of panic. There's his friend and mentor, the enigmatic Keaton (Gabriel Byrne), who has a tendency to moroseness and dark muttering. There's Fenster (Benicio Del Toro), a handsome, fey, all-but-incomprehensible Latino who looks as if he just stepped off a dance floor in New Jersey, and two real hardballs, the ferrety Hockney (Kevin Pollak), whose quickness has an edge of paranoia, and the relaxed, cocky killer McManus (Stephen Baldwin). After the lineup, the men begin working together on new jobs, and by degrees they become a gang, irritable kinships and rivalries developing among them like plants growing all over one another in a hothouse.

The young American director Bryan Singer shares with Quentin Tarantino a pleasure in the movieness of movies—the effulgent tough-guy talk, the mystiques of power and violence. Singer's work, to my relief, is less cool and distanced than Tarantino's in *Reservoir Dogs*—he doesn't think sadism is funny—but he's great at edgy,

moment-by-moment tensions and confrontations, and he takes a similar pleasure in formal play. The movie begins a full five weeks *after* the lineup, when the men have been all but destroyed storming a ship allegedly filled with cocaine. Verbal alone emerges out of the carnage. As he's interrogated relentlessly by a U.S. Customs agent (Chazz Palminteri), he goes back in time before the lineup, taking us all the way through to the end again. We see the various crimes, and the men butting heads, and we become increasingly baffled. Is he lying? Kevin Spacey, a brilliant actor with a disembodied, coyly ironic manner (*spacey* is the word for him—his soul seems to have been removed with a vacuum pump), keeps us off balance. Are we seeing what really happened, or what Verbal wants the Customs agent to believe? Someone is fooling around with us: The movie is a labyrinth in which truth is nearly impossible to determine.

One way of reveling in the movieness of movies is shooting the picture in mysterious chiaroscuro, and with obsessive close-ups of objects—a Zippo lighter, a coffee cup—that play a talismanic role in the plot. Like many of the other new thrillers made by young directors, *The Usual Suspects* is handsomely shot, but Bryan Singer also has a flair for brazenness and theatricality that is very entertaining. It would be nice if he could get some women in there, but that doesn't come right away with a lot of the young male directors. Instead, Singer and his screenwriter, Christopher McQuarrie, play pop-culture games. They draw on goony material out of old radio serials and crime pictures—a formal-speaking front man known as Mr. Kobayashi (Pete Postlethwaite), who may or may not be Japanese, and a mysterious Mr. Big of demonic temperament and uncertain

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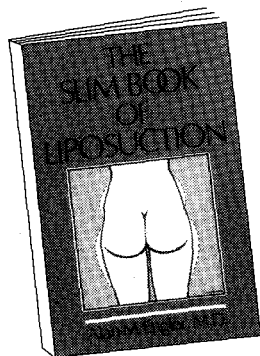


nationality (he appears to be Turkish) known as Keyser Söze. Characters utter the name of this specter in terror, but it's by no means clear that he actually exists. Keyser Söze could be just a name for the extreme ruthlessness that even tough guys are scared of. Bryan Singer uses pop-trash memories with sophisticated wit, and he's got a bunch of great actors celebrating the ominousness and adding bits of perversity of their own. "Round up the usual suspects," Claude Rains said in *Casablanca*, and staying within the same movie, one could say that *The Usual Suspects* doesn't amount to a hill of beans. But it's elegant and intricate fun—an actor's game and a young director's triumph.

THE FASHION DESIGNER ISAAC MIZRAHI, AS far as we can tell from the documentary **Unzipped**, freely expresses himself without any thought for the marketplace or the past of fashion. Ideas come to him from old movies and TV shows, from jokes, from desire, a pastiche of references and sources held together by an imagination both imperious and whimsical. *Unzipped* catches him watching a tape of Robert Flaherty's austere documentary masterpiece *Nanook of the North* and also flagrant kitsch from 1935, the Loretta Young-Clark

Gable *Call of the Wild*. Fur! They both have fur, and Mizrahi combines Nanook and Loretta Young, adds fake furs and bright oranges and blues, and arrives at his fall-1994 collection. The movie, directed by fashion photographer Douglas Kieve, sketches in the stages of design, construction, fitting, and so on, leading up to the show, but *Unzipped* is not very satisfying as a movie about a process. Ellen Kuras's camera lands momentarily and swoops away, teasing us with glimpses and fragments. We can hardly see anything, but then, we are not meant to. Most of the movie was shot in grainy black and white: A rough downtown aesthetic of collage seems to be at work here, in which elegance is the deadly enemy and fleetingness the ideal.

What holds *Unzipped* together is the same thing that holds the clothes together—Mizrahi's manic personality and taste. The movie is a portrait of a unique sensibility. Isaac Mizrahi might be called the Nice Jewish Boy in excelsis, heavy-limbed with upstanding curled hair, a good jaw, and a voice as husky and morose as that of an old madam. He enjoys easy access to his own moods, and he has the gift of speaking trivialities that never seem trivial; he is wistful and earnest, and often most funny when most in earnest. *Unzipped* is probably not the best movie one can imagine about fashion, but it's the best movie we are likely to get about a single creative temperament in fashion.



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Bad rap: Paul Calderon as "Achilles" in *Troilus and Cressida*.

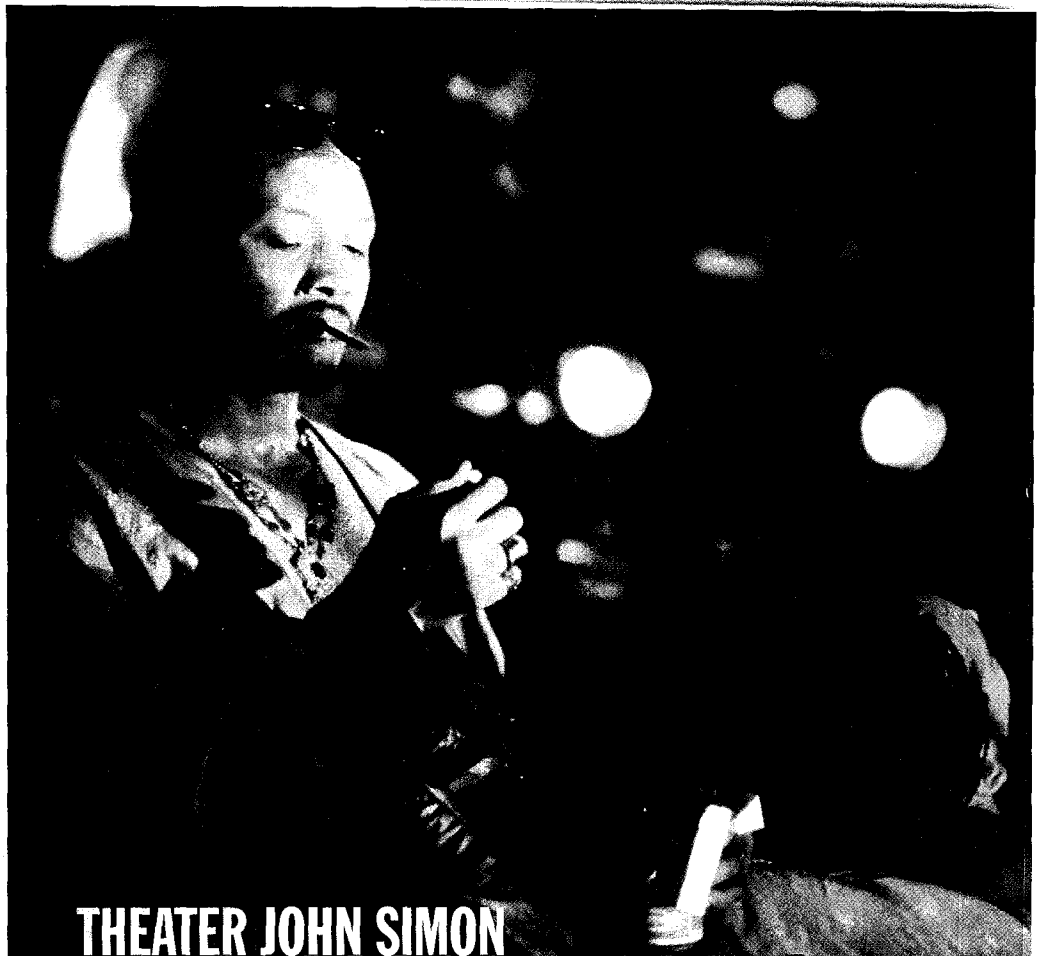
THE ANGLOPHONE arts have done well by the story of *Troilus* the idealistic lover and *Cressida*, his faithless—or merely practical—beloved. There is

Chaucer, of course, but also that Scottish near-masterpiece, *The Testament of Cresseid*, by Robert Henryson, the "sculemaister in Dumfermeling," and William Walton's lovely opera. And Shakespeare's marvelously unclassifiable play, variously termed a tragedy, comedy, dark comedy, or, as I call it, absurdist drama. No matter; by any name, it smells just as pungently bittersweet. The play's provenance is complex. Its earliest layer is, obviously, *The Iliad*; then come the medieval accretions by the pseudonymous Dictys and Dares, and the old French epic of Benoît de Sainte-Maure. These were elaborated and refined by those Renaissance masters Boccaccio and Chaucer, so that Shakespeare had almost as many layers of Troy to dig up as Heinrich

Schliemann, the excavator of the fabled city. Love and war, and their attendants, betrayal and death—are they not the dramatic topics par excellence? The one for comedy, the other for tragedy, and both for life. ***Troilus and Cressida*** encompasses both, in language that—once the sprinkling of archaism is dusted off—proves ecumenical and eternal.

There are wonderful works in which Good and Evil have sharply limned profiles and are clearly distinguishable. But the supreme masterpieces are those that recognize the ambiguity of supposed absolutes, in which, as often as not, the bad sleep well, and quick bright things come to confusion. Alas, the Central Park production of *Troilus* is like a runaway train that gets derailed right off and rampages over trackless tracts of land for three and a quarter hours until it runs out of steam. Mark Wing-Davey, the British director apprised of Public Theater's multicultural mandate, has gone out of his way to make blacks and Hispanics pop up incongruously in every family, Greek or Trojan. Since the text is updated, and Prologue is a G.I., then why not have him start, "In Troy, New York, lies the scene . . . ?"

Multiculturalism is particularly out of place where multiculturalism is the essence. Besieging the city are the



THEATER JOHN SIMON **Dumb and Dumber**

'Troilus and Cressida' is as subtle as a runaway train;

'C'est la Vie' is a gimmicky, voyeuristic bore.

scheming, pragmatic Greeks, men of a renaissance that spawned Borgias and Machiavelli, *condottieri* and con men. On the defense are the Trojans, remnants of a chivalric age, still believing in challenges to single combat, laws of hospitality and fair fight and such outworn notions. It is not that there is total harmony in either camp; dissension and inefficiency are everywhere. But there is enough agreement to unmistakably define each of the two cultures and its philosophy. We don't need Wing-Davey's cigarettes, flashlights, Jeeps, and TV sets broadcasting news from Bosnia, etc. to drive home the universality. But we must not be deliberately befuddled about what the two cultures stand for.

Shakespeare himself was not free of anachronisms, but he was writing within a tradition unjarred by them. We, for good or ill, have lost that innocence, and had better not mix modern army fatigues with Hellenic cloaks, Greek and medieval armor, women's dresses of all periods and styles, and talk of horses when all we see is a Jeep, albeit an absurdly gilded one. Someone, moreover, should have told Wing-Davey that the protagonist is not Pandarus. He has cast the terminally effeminate Stephen Spinella in the role and allowed him to indulge his stock-in-trade unrelentingly. He wears white clown's makeup

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and is costumed and coiffed like the grand Turk in a Molière comedy, complete with dainty handkerchief and silver-tipped cane. It does not help that the commonplace Troilus of Neal Huff and the doxy Cressida of Elizabeth Marvel emerge as mere puppets in the hands of this Dr. Coppelius. And to make Pandarus even more salient, his comic epilogue is staged as melodrama, and Shakespeare's epilogue is followed by an epi-epilogue of Mark Wing-Davey's—enough to give hubris a really bad name.

Catherine Zuber's costumes are an eclectic mess, ranging from a Trinidadian sharpie version of a barefoot, bandanna'd Achilles (Paul Calderon, smugly turning iambic pentameter into something resembling rap) to a Cressida in an ill-fitting red ball gown that the hostess of a run-down disco would spurn. Herb Foster is a well-spoken Nestor, but about 40 years too young; Jeffrey Donovan, as Diomedes, a slavish imitator of Christopher Walken; Steven Skybell's Ulysses, a high-powered Hollywood agent; the Patroclus of Philip Christian oddly prettier than either Cressida or Helen (Tamara Tunie, not favored by a vestigial hoop skirt protruding from her otherwise bare behind). Catherine Kellner's Cassandra is a grungy punk-rocker; Peter

Francis James, an insufferably strutting and orotund Aeneas. Boris McGiver's Hector has stature without nobility, and so on and so on. It is the bloated fool Ajax (Mark Kenneth Smaltz) and the wizened lout Thersites (Tim Blake Nelson) that come off best, thus, of course, upsetting the play's balance.

The able set designer Derek McLane has come up with a huge box of a set: an abandoned factory interior with quasi-Grecian architrave, delicately translucent window drapes, a vast toothpaste-ad woman's face for a curtain, and a metallic inner half-curtain that performs a number of desperate maneuvers. Christopher Akerlind's lighting depends heavily on flashlights carried on by the walk-ons and picking out the faces of the principals when not blinding those in the audience. Mark Bennett's music is outlandish with a vengeance, and Daniel Banks has choreographed Japanese-flavored duels and battle scenes with staves of diverse lengths, impressive in themselves but completely out of place here.

The whole thing reminded me of a mysterious word in the venerable Oxford Shakespeare's *Troilus and Cressida*, where at III, ii, 157 we read, "Ofuch." It turns out to be an unconscionable misprint for "Of such," but I'd like to think it Elizabethan for "Oh, fudge!" and an epitaph for this production.

THE FRENCH HAVE ALWAYS BEDAZZLED US benighted Hyperboreans with their Mediterranean spice. Back in 1718, a great attraction at London's Southwark fair, we learn from Sybil Rosenfeld's book, "was

THEATER

the dancing dogs which had recently arrived from France and had been shown at Hampton Court and Richmond: 'their dresses, as well as their dances, being entirely in the French mode . . . ' Later came the piquant revues of the Folies-Bergère and the Casino de Paris. And now we have **C'est la Vie**, a piece of "voyeur art" conceived and directed by Véronique Guillaud. We, the audience for *C'est la Vie* on a beastly night, packed into rows of chairs (*la vie en rows?*) in Lincoln Center Fountain Plaza. Supplied with binoculars (heavy to hold) and earphones (mauling our ears), we try to follow the goings-on in the facing windows of the Radisson Empire Hotel. "I got the inspiration," says Mlle. Guillaud, "while riding the Paris Metro, peering into the homes and daily lives of strangers." She and her sister, under the *nom de guerre* Mundial Sisters, produce site-specific theater with "audio and visual elements that are borrowed from everyday life but do not attempt to describe reality."

Mlle. Guillaud employed the services of five writers or, rather, nondescriptive reality borrowers. One teaches poetry at Sarah Lawrence; another, screenwriting at USC. Another has had her "adult-graphics comics work" published by Vertigo Comics; still another has "written poetry, performance pieces, and numerous checks." The fifth claims to have been recently paroled and "is currently fulfilling 2,000 hours of community service," though working with Mlle. Guillaud strikes me as more of a disservice.

Anyway, there we sat fitfully watching and numbly listening to a racially mixed young couple body-stockinged on their wedding night; an elderly couple platitudinizing about the heat, "like a furnace, all your insides feel cooked"; a Japanese woman, labeled *THE BEYOND*, gyrating in flowing white drapery; a New York Jewish family infighting; a new immigrant trying to make out with a tourist; a weirdo being weird; and a half-dozen more scenarios punctuated by doomsday newscasts from station WLUV (irony!), "The ozone is headed for New York!" We try to hang in through 51 sequences lasting 100 minutes but feeling like 2,000 hours of community service.

Art and voyeurism don't really mix. The thrill of art is in making invention seem spontaneous; the kick from voyeurism is in stumbling onto a forbidden sight and relishing it. These are opposite tracks. And when you come down to it, voyeurism is only fun when it is low-down, prurient, sexy. *C'est la Vie* is asexual save for some interracial grunting in underwear. Mlle. Guillaud, it turns out, is a Parisienne who has spent too much time in the USA. "I hate to see the Big Apple rotting," she has the Statue of Liberty say; then why add 51 more wormholes to it? ■

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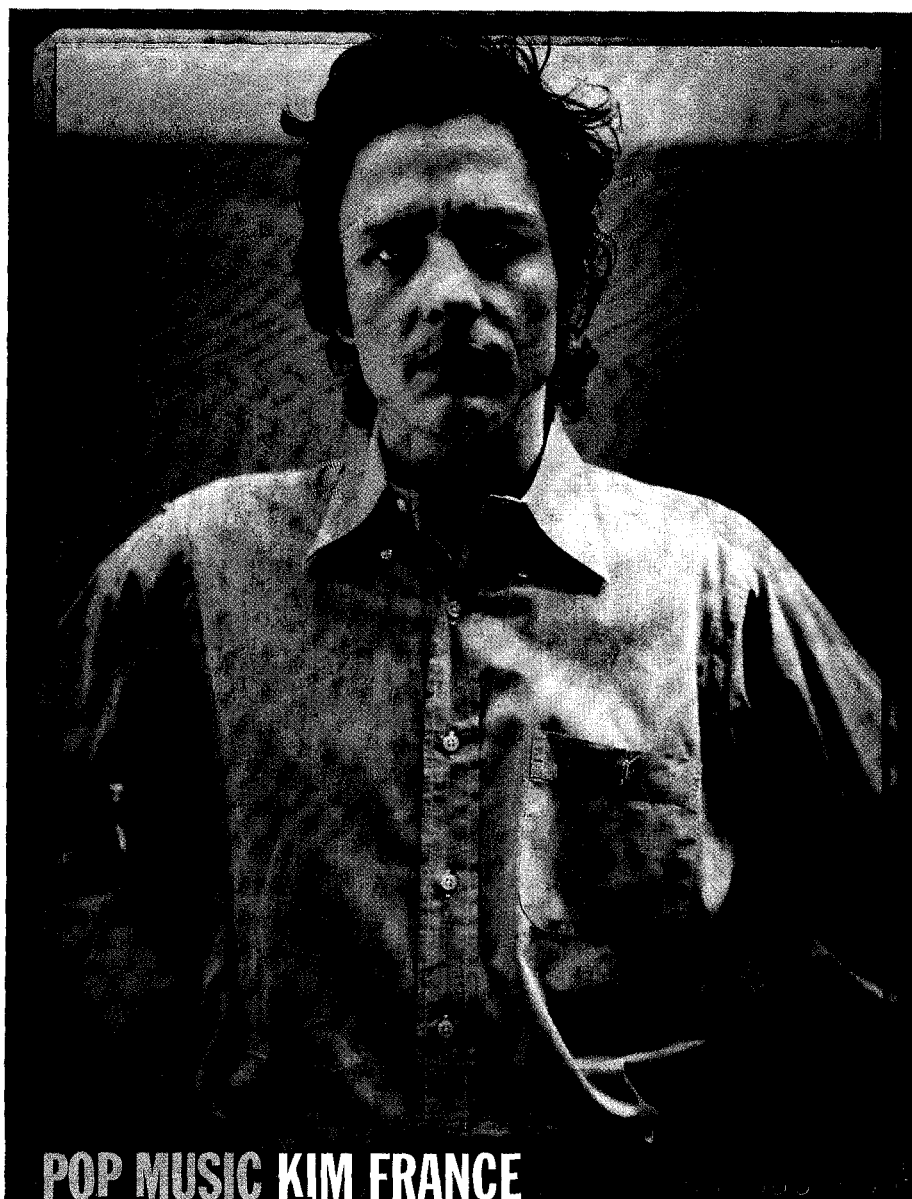
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MEMBER APSA



Why isn't this man smiling?

POP MUSIC KIM FRANCE

Nowhere Man

Dean Wareham (Dalton '81, Harvard '85) and his mood-rock band, Luna, smooth over pain with melody.

HEADING TO TACOMA/ DRIVING TOO FAST/ Nixon's in a coma/ And I hope it's gonna last," Dean Wareham deadpans on his band Luna's caustic, evocative third album, *Penthouse*. It's a mean little line, and the kind that takes some skill to pull off: Were it sung by Billy Joe of Green Day, for instance, in the middle of some staccato proto-punk song that clocked in at under two minutes, it'd come off as immature and stupid. But slipped into the middle of one of *Penthouse*'s low-key and unabashedly melodic tracks, and sung in Wareham's disembodied monotone, the line resonates, communicating the precise measure of schadenfreude its creator intended. Wareham, 32, is a master at revealing these de-

tached, mean-spirited moments. His lyrics read like the journal entries of an educated and privileged but feckless misanthrope, someone who knows he has no reason to complain about his life—which only makes him feel worse.

Not coincidentally, Wareham (Dalton '81, Harvard '85) pretty much fits that bill, which isn't much of an advantage on the street-cred-obsessed alternative scene. "How many indie bands are living off trust funds? Does anyone know?" a correspondent in *The Village Voice*'s Pazz & Jop Critics' Poll grouched, a bit unfairly, back in 1991. True, there's nothing more irksome than some guy wearing an inside-out Concord Academy T-shirt wailing about how everything sucks. But when Wareham sings lines like "Well the week is too short/ but the days are so long/ Living with sick people/ makes me feel so strong," as he does on *Penthouse*'s "Kalamazoo," we aren't so much offended as moved. We understand—and maybe even identify with—not only the ungenerous impulses behind such a sentiment but the pain the person expressing it must be feeling.

Wareham is perhaps best known for having fronted one of rock's better-bred bands, the late, overlamented trio Galaxie 500. Harvard graduates all, they overcame their fortunate circumstances and were, in their late-eighties day, the East Village band, beloved by scroungy young barflies and well-scrubbed assistant editors alike. Galaxie took its cues from the Velvet Underground and created fuzzy, echoey songs featuring muddy and indecipherable lyrics that didn't reflect a great deal of emotion but often appeared to be about a kind of chronic pre-cocktail ennui.

After they broke up in 1991, Wareham got together with survivors of two other insidery late-eighties bands, the Chills and the Feelies, formed Luna, and signed with Elektra. Wareham is the kind of

dreamily handsome and also legitimately talented lead singer record-label A&R folks fantasize about unearthing, and hopes for Luna's debut ran high. *Lunapark*, which came out in 1992, was a departure from Galaxie's muddled sound, and Wareham's wry sensibility was more distinctly at the fore. The Velvet Underground influence was still strong: Like Lou Reed's, Wareham's slightly nasal voice is really nothing special, and one gets the feeling that he'd talk the lyrics if he thought he could get away with it. But while Reed always appeared willing to let his ugly thoughts lead him where they may, Wareham's demons seemed more benign.

On that album, Wareham established himself as particularly adept at tossing a New York reference into a song and making it stick. He understands the ways in

which living in an awesome but tattered city like this one can work on a person's inner life, and like any good pessimist, he finds beauty in the city's flaws. "SoHo's got the boots/ NoHo's got the crack/ New England's got the foliage/ But I'm not going back," he sang on the album's first track, "Slide." *Lunapark* was well reviewed by all but those who had hoped for a Galaxie retread, but it didn't make much of a splash outside college-radio markets, and neither did *Bewitched*, Luna's perfectly great 1994 follow-up.

So a whole lot rides on whether *Penthouse* will at last help the band find its audience—namely, that narrow demographic of people around 30 who can't quite get with the puerile antics of Green Day but don't think Melissa Etheridge is the living end, either. Unfortunately, the outlook isn't great. First off, Wareham is smart enough to have never allowed himself to be turned into the indie-rock heartthrob his label must have hoped he would become. He's as unprepossessing a lead singer as has ever existed, one who seems reluctant to stand in the foreground of the band's promotional photos, much less style himself into some Dando-esque alternahunk.

Second, and much more significant, the moment for subtle Velvet Underground-influenced bands has passed. Lu-

na's softly delivered blows don't even register on the radar of most of today's alternative fans, whose taste runs more to the likes of Eddie Vedder, Trent Reznor, and Courtney Love—artists whose appeal is largely predicated on the immediacy of their music. Their songs are tortured pleas for attention and love, and they're delivered in a way that suggests their creators have only the most tenuous grasp on emotional stability. One has to dig a little to find the ache in a Luna song. And even with the advent of modern-rock radio programming, it's hard to imagine where "Chinatown," the first single off the new album (which goes on for a gorgeously meandering four minutes 39 seconds), would fit in.

Luna stands only a slightly better chance of fitting in on Adult Album Alternative-station playlists. This relatively new format (which VH1 is betting the farm on) is for baby-boomer listeners whose tastes are too sophisticated for soft rock. But many of its typical artists—Counting Crows, the Cranberries, Etheridge—have personae just as overdramatic as (if less desperate than) their MTV counterparts. And the happy quotient in triple-A music is much higher. In this context, sandwiched between Sheryl Crow and Hootie and the Blowfish, Luna

would be, like, a real downer.

All of this, in a way, makes *Penthouse* even more admirable. With each album, Luna's sound has become more subdued, and the quiet on *Penthouse* is elegant. It's defiantly uncatchy, and no one track demands to be cued up and obsessively played over and over again. But the moody, atmospheric songs hang together seamlessly; they're all of a piece.

Again, New York provides the album's emotional core: "Sideshow by the Seashore," a bittersweet meditation on how the people closest to you can be the ones who infuriate you the most, uses Coney Island's surreal summer Mermaid Parade as a backdrop. "Chinatown" paints a picture of downtown in the wee, sybaritic hours when even those with charmed lives realize their luck will eventually run out. The CD art—old Ted Croner photographs of the city as a lit-up glamorous blur—is particularly apt: Just as Croner's nighttime photos smooth Manhattan's rough edges and make it seem far more graceful than it does in stark daylight, Luna's languid, dreamy melodies counterbalance the sadness and frustration of its lyrics. *Penthouse* is the aural equivalent of the end of a bad day, after the second or third glass of wine has kicked in and the horror has just begun to recede: a fleeting but transcendent reprieve. ■



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Flying Colors

There's a lot to be learned from Tuskegee—and television—about encouraging black men to fly; but little wisdom on Jessica Savitch's TV meltdown.

THERE'S A NICE MOVIE MOMENT A HALF-HOUR into *The Tuskegee Airmen* (Saturday, August 26, and other dates; 8 to 10 P.M.; HBO), when Army Air Corps cadets Laurence Fishburne and Cuba Gooding Jr. drop out of the Alabama sky one afternoon in 1943 and emergency-land their training wheels on a highway directly in front of a prison chain gang. The pilots emerge from their cockpits in warrior harness and remove their Martian goggles. If the good old boy of a guard is startled, his prisoners are amazed: Black men can fly. Who, besides Eleanor Roosevelt, would have believed it? Certainly not Christopher McDonald, the Army major who seeks to sabotage their training. Nor John Lithgow, the southern senator determined to make sure they never see combat. Maybe Andre Braugher, as Lieutenant Colonel Benjamin O. Davis, who will show up, between episodes of *Homicide*, in North Africa . . . with a surprisingly hairy head.

Never mind Joe Louis, beating up on Max Schmeling. Or Jesse Owens, at the 1936 Berlin Olympics. Even in a war against Hitler, the last thing a Jim Crow Army in a Jim Crow America really wanted was black men looking down on it. It took most of the war, and a punishing loss of melanin-deprived pilots, for most of the African-American graduates of the Tuskegee training program to get overseas at all. Then it took another bureaucratic hassle to get them out of North Africa into Italy and Germany, as bomber escorts. And after the war, in which combat pilots of the four squadrons of the 332nd Fighter Group managed to bring back every single bomber they had been assigned to protect, it took another 50 years to get their story on any screen.

This Frank Price production, directed by Robert Markowitz from a story by one of the original Tuskegee cadets, is a so-so, feel-good Guy Movie, in which Fishburne, Gooding, Braugher, Malcolm-Jamal Warner, Courtney Vance, Allen Payne, Mekhi Phifer, and William Earl Ray give something back to their community. So much star power might have overwhelmed a slender and predictable plotline. You know these guys would never have taken any of that crap. But they're out to throw a bell curve. The

composites they embody—Hannibal, Cappy, Peoples, Train—wanted to fly, and proved, of course, that they could, like Jackie Robinson, Miles Davis, and Toni Morrison. You'll find yourself cheering, as I did, when the white-bread Texas bomber pilot, with a run on Berlin in his immediate future, requests the 332nd as an escort. He knows his stats.

Two thoughts in passing. The first has to do with symbolic resonance. Before any airmen ever arrived in Tuskegee, there was a college in town, on the site of an old plantation. Booker T. Washington started the Tuskegee Institute in 1881. W.E.B. DuBois made an eloquent case against Self-Help Booker, but even DuBois's "Talented Tenth" had to have some college to go to. Tuskegee is where botanist George Washington Carver worked on the peanut and the sweet potato. It's also where novelists like Ralph Ellison and Albert Murray went to school. What I mean by resonance is that for more than a century now, at Tuskegee, black men have grown wings.

The other thought is about television. We know most of the actors in *The Tuskegee Airmen* because of television. On television, too, we got *Roots*, Gloria Naylor's *The Women of Brewster Place*, George C. Wolfe's *The Colored Museum*, Julie Dash's *Daughters of the Dust*, Danny Glover in *Raisin in the Sun*, Lynn Whitfield in *The Josephine Baker Story*, CCH Pounder in *Common Ground*, Regina Taylor in *I'll Fly Away*, Charles S. Dutton and Alfre Woodard in August Wilson's *The Piano Lesson*, and Sidney Poitier as Thurgood

Marshall. Not to mention *Eyes on the Prize*, *Laurel Avenue*, and sitcoms ranging from an insult (*The Jeffersons*) to transcendence (*Frank's Place*). Plus James Earl Jones, Bill Cosby, Charlayne Hunter-Gault, Louis Gossett Jr., Moses Gunn, Whoopi Goldberg, Mario Van Peebles, Samuel L. Jackson, Cathy Tyson, Marlon Riggs, Joe Morton, and Anna Deavere Smith. Almost as if civil rights were a spectator sport, television has come a long progressive way since Ed Sullivan in the fifties offended all his Deep South Lincoln-

This page: Laurence Fishburne in *The Tuskegee Airmen*. Opposite: Sela Ward as Jessica Savitch in *Almost Golden*.



Mercury dealers by kissing Pearl Bailey on-camera. Meanwhile, the rest of the country, like Congress and the Supreme Court, seems to have regressed. Television, in the current climate of resentment and paranoia, of identity politics and immigrant-bashing, may be the only institution remaining in America that still believes in rainbows.

THERE IS A SCARY RESEMBLANCE BETWEEN Sela Ward, playing the part of the self-destructive TV anchor-starlet in **Almost Golden: The Jessica Savitch Story** (Monday, September 4, and other dates; 8 to 10 P.M.; Lifetime), and the real woman who disintegrates before our eyes in **Intimate Portrait: Jessica Savitch** (Monday, September 4, and other dates; 10 to 11 P.M.; Lifetime). But there are even scarier discrepancies between the gripping docudrama and the overwrought documentary, shown back-to-back on the same night on the same cable channel.

For instance, *Almost Golden* would have us believe that Jessica divorced her first husband (Jeffrey DeMunn) because he was inconsiderate enough to run out of money. Whereas *Intimate Portrait* tells us that he got fed up first, with her cocaine habit and her sleeping around. *Almost Golden* suggests that the sui-

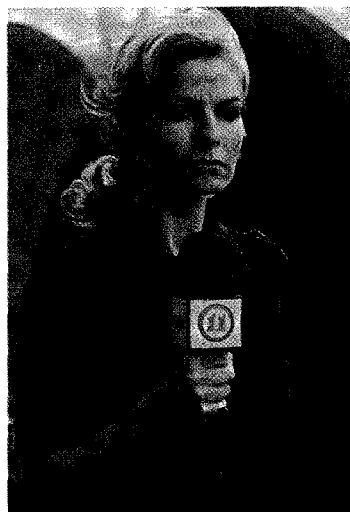
cide-by-hanging of her society-doctor second husband (William Converse Roberts) caused her to miscarry their child. *Intimate Portrait* says she got an abortion before she even found the body, and adds the gruesome detail that he hanged himself with the leash of the dog who would drown with Jessica in a New Hope ditch in 1983. From *Intimate Portrait*, moreover, it's clear that Ron Kershaw, her lifelong true love from beginner days in Houston, looked not in the least like stubble-city Ron Silver, who should be advised that Seattle grunge is no longer way cool. Nor is *Intimate Portrait* persuaded, as *Almost Golden* appears to be, that she had gone cold turkey in the days before she started dating an editor at the New York Post.

On both shows, though, her network "meltdown"—43 seconds of incoherence, live, on an NBC News digest—ter-

rifies. Are we to blame her insecurity and her wasting of herself on the death of her beloved father when she was only

12? Or her unseemly passion (her *Blonde Ambition*) to be seriously famous no matter what? Or the institutionalized misogyny of boys'-club broadcasting? Or an addictive personality? Or bad luck with weird men? Not for me to say. But I will tell you that there are no profound lessons to be learned here about Jane Pauley, Diane Sawyer, or Connie Chung, about whom we spend far too much time psychobabbling,

as if they were somehow more enigmatic and semiotic than a Roger Mudd. If Savitch knew less about being a journalist than she did about being a star, in what significant way did she differ from any of the blow-dried bubbleheads, so very male and so very pale, who anchor the local nightly news everywhere in the Electric Republic?



Before. Happily Ever After.



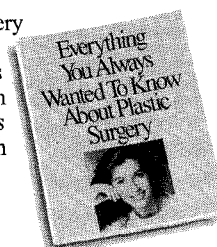
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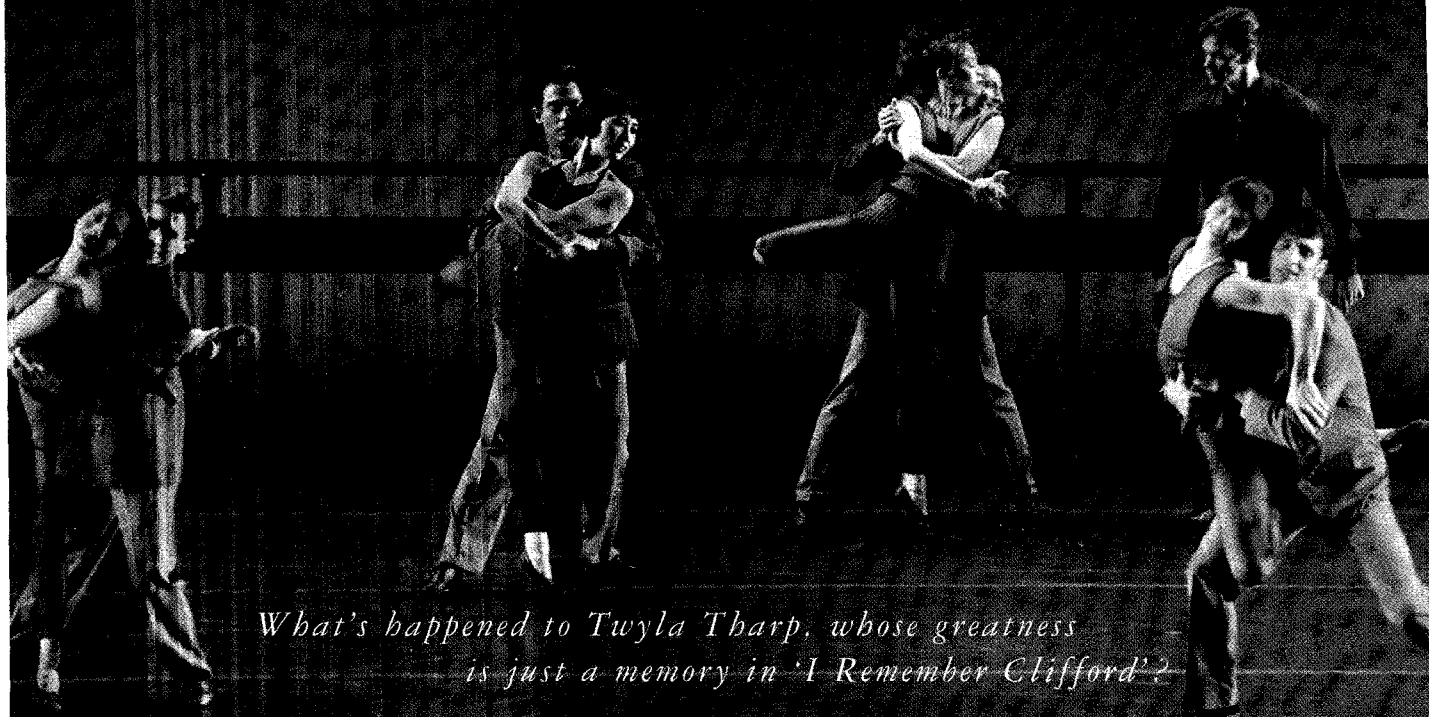
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DANCE TOBI TOBIAS

All That Jazz



What's happened to Twyla Tharp, whose greatness is just a memory in 'I Remember Clifford'?

Dancers from
Hubbard Street
Dance Chicago in
Tharp's *Clifford*.

AMONG the several sold-out events at the Jacob's Pillow Dance Festival this summer were the performances of Hubbard Street Dance Chicago. Founded and directed by Lou Conte, the company is refreshing. Its members, adept in a vivid jazz technique augmented by classical-ballet skills, are full of personality and blessedly devoid of attitude. But big-time audiences don't love these folks just for their own sweet selves. It's their repertory—newly vitalized by **Twyla Tharp**—that's the other half of the draw.

In 1990, Tharp, who was one of the first stellar contemporary-dance choreographers to jettison the tradition of maintaining her own company, designated Hubbard Street as a repository of her work. When the Chicago group played New York last fall, the general consensus (to which I contributed, November 7, 1994) was that the dancers did a swell job—as good as we're likely to see—with some of Tharp's mid-career masterpieces. If the performances lacked the luscious abandon and wry edge they'd originally had, that was only natural. As is true of much choreography, a Tharp dance executed by the people for whom it was created can never be quite so wonderful again. But the Hubbard Street dancers got so close to the real thing, they needed only that opportunity of being the first cast, of becoming the clay in this gifted choreographer's hands, right? Wrong.

The first of three pieces Tharp has engaged to create especially for Hubbard Street, *I Remember Clifford*, is a big disappointment. Set to a half-dozen jazz classics from the fifties, it pits a misfit hero against a society largely indifferent to him and his anguish, which begins small, as mere unpopularity, and escalates into complete alienation, derangement, and fatal

collapse. Tharp, who has always had an unerring eye for the most wonderful and offbeat dancer in the room, and an unerring instinct for what to do with him or her, has once again chosen her central figure deftly. Ron De Jesus is the incarnation of the odd man out. At first, he wins sympathy through his appealing failure to coordinate smoothly with the slick, assured dancing around him. Then—this is the real tour de force—he manages to give a virtuoso display a hauntingly awkward, disjointed subtext.

Reliably brilliant as Tharp is here on character depicted physically, she comes to grief, as usual, with narrative. When her tale-telling isn't murky, it's banal. The plight and history of "Clifford," as she presents them, are as ingenuous as your average fifties TV drama, which simplified real human dilemmas into kitsch. Worse, apart from De Jesus's material, the choreography is no more than routine. The work for the ensemble prattles away in a bright, efficient manner, but it's exactly what you'd expect. It doesn't contain a single gesture, phrase, or pattern you remember after you've eyeballed the one that succeeds it. Before you know it, the stuff looks like figured wallpaper. The dancers who make up this crew, and occasionally emerge from it as soloists, remain almost frighteningly generic, although each is unique elsewhere in the repertory. Tharp has treated them like ciphers, capable but anonymous.

I don't know why this has happened. Has Tharp spent too little time in Chicago? Has she spent too much time ricocheting among very disparate projects? Has she spent too much energy on shoring up her celebrity? Too little on figuring out where her essential gifts lie, nourishing them, and tackling her weak points? Is this flop just a touch of bad luck? I wish I could believe that.

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Faina Judgment

THIS SMALL SALON IS OFFERING THREE rejuvenating packages for late summer and for fall. The first comprises a facial, a 30-minute body massage, a spa manicure, a pedicure, and a makeup application, was \$165, now \$135. The second package includes a facial with seaweed mask, a décolleté treatment, a 30-minute body massage, a spa manicure, a pedicure, and a makeup application, was \$155, now \$115. The third package is an individual makeup re-assessment with a professional cosmetologist that includes evaluation of your own makeup and application techniques, creation of a total look, and lessons in application and technique: was \$75, now \$50. *Faina Bor*

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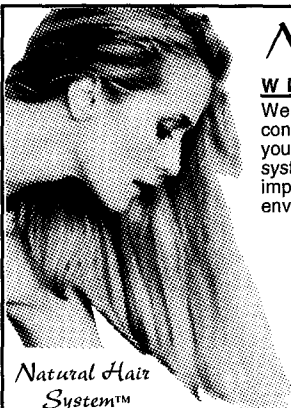
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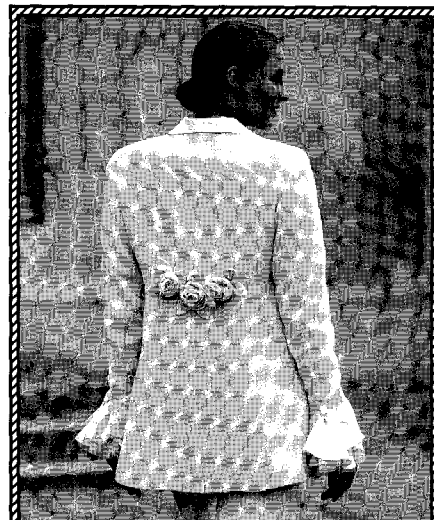
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Sneak Previews

THE MEDIA EDUCATORS ASSOCIATION IS offering professors, teachers, and media professionals (spouses are welcome, too) annual or semiannual memberships to see private, advance screenings of major U.S.- and foreign-made motion pictures. The screenings are followed by discussions, sometimes with the filmmakers themselves. Teachers are eligible for a semester's membership (September 1995-January 1996 or January 1996-May 1996) for \$90; for educators' spouses, media professionals, people in the arts, semester memberships are \$95; full-year memberships are likewise \$150 and \$165; this past year, members saw some 28 advance screenings in all—among them *The Shawshank Redemption*, *Death and the Maiden*, *Burnt by the Sun*, *The Englishman Who Went Up a Hill but Came Down a Mountain*, *Tom and Viv*, *The Secret of Roan Inish*, and *Farinelli: Il Castrato*—and took a special trip to the Sony Imax Theatre. Memberships are limited and available on a first-come, first-served basis. Screenings are held at the Cinema I Theater, Third Avenue at 60th Street, Saturday mornings at 9:15. For further information and an application, write or phone Media Educators Association, Dept. N.Y.M., Box 3950, Grand Central Station, New York, N.Y. 10163 (439-1144).

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THE TWO PUTUMAYO SHOPS ARE OFFERING final markdowns on new spring and summer merchandise plus last fall's clothing (women's sizes XS-L) and folk art and textiles from countries such as Afghanistan, Bolivia, Guatemala, Ecuador, and India. All sale garments are \$20 or less: Dresses are all \$19, pants and skirts are \$15, and blouses are \$10. Antique handcrafted one-of-a-kind textiles (sold as is) include weavings and appliques for walls and floors, such as a large wool wall hanging of birds, was \$375, now \$175; an embroidered blouse from Guatemala, was \$125, now \$38; antique beaded velvet jacket from Bolivia, was \$250, now \$125; folk paintings such as one of Chinese pepper-gatherers, was \$375, now \$125; an antique dancer's headdress from Ecuador, was \$315, now \$95; much more. Putumayo, 341 Columbus Ave., at 76th St. (595-3441); 147 Spring St., near Wooster St. (966-4458); A.E., M.C., V, checks accepted; all sales final for folk art; refunds, exchanges possible on clothing;



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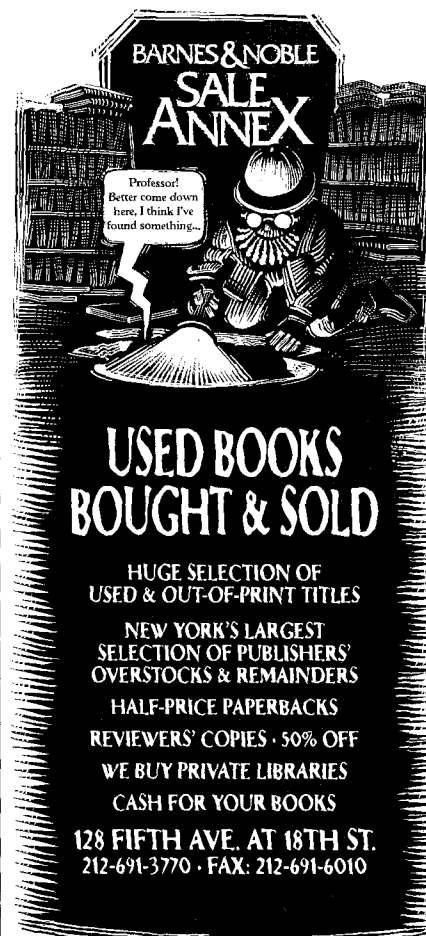
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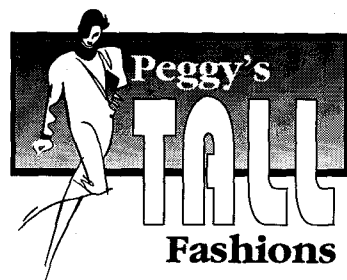
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A Weekly Guide to Entertainment and the Arts in New York

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Sons

A perfect yin-yang late-summer day: the Brian Wilson documentary at Film Forum followed by a concert by the down-but-not-out Beach Boys at Jones Beach (page 141)

movies

John Waters...Beyond Rangoon

New Films

The Amazing Panda Adventure—A 10-year-old boy joins his father, a naturalist who specializes in the conservation of great pandas, in the Himalayas. They all bond. Starring Stephen Lang, Ryan Slater, Yi Ding, and Wang Fei. Directed by Christopher Cain. (1 hr. 22 mins.; PG) *Village East; Chelsea; Criterion Center; New York Twin; Lincoln Square.*

★**Apollo 13**—As three astronauts lie in a cramped command module, ready to take off for the moon, technicians tread on their shoulders, jam-

An Awfully Big Adventure—Set in fifties Liverpool, this is the story of a young girl who, eager to escape her dreary home life, gets involved with her local theater company. And then her life begins: She falls for an older man, learns some life lessons, and teaches her elders a thing or two. With Hugh Grant as a smarmy, self-indulgent director and Georgina Cates as the young Stella. Directed by Mike Newell (*Four Weddings and a Funeral*). (1 hr. 53 mins.; R) *Cinema 3.*

Babe—A wonderful, well-done fable about a pig (Babe) who doesn't fit in with all the other animals on his farm. So he defies convention and dares to become a sheepdog. Based on Dick

director who clears out the muck and clutter of conventional filmmaking. Luis Buñuel never wastes a shot or chooses an unnecessary angle; he refuses to overstate or even underline an emotion. With absolute precision, and also much insolent mockery, Buñuel and his co-scenarist Jean-Claude Carrière tell the story of this Parisian haute bourgeoisie who loves her handsome and thoughtful husband (Jean Sorel) but remains unresponsive to his rather tentative caresses. Her face a blank, Séverine lies in bed dreaming of violation at the hands of coachmen, and finally takes a job at a high-class bordello, where she makes herself available, after many

hesitations, to a variety of extremely strange men. The content of Séverine's daydreams may verge on the pornographic, but Buñuel shoots them in a style that is anything but voluptuous. Indeed, the limpid beauty of the images is extraordinarily chaste, and that is the source of the movie's wit. It's less a psychological exploration or erotic turn-on than a triumph of surrealist mischief-making. (1 hr. 40 mins.; R) *Village East; Paris Theater.*

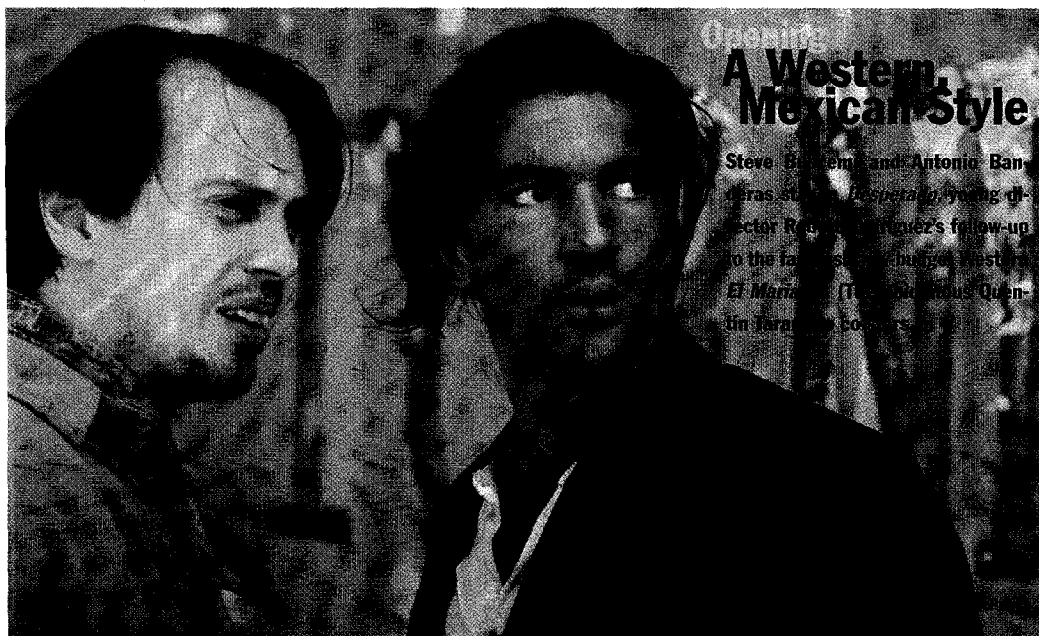
Beyond Rangoon—A young woman (Patricia Arquette) traumatized by personal tragedy embarks on a voyage through Asia. In Rangoon, Burma, she becomes involved in the country's struggle for liberation. Directed by John Boorman. (1 hr. 39 mins.; R). *Opens Aug. 25*

Brian Wilson: I Just Wasn't Made for These Times—A wonderful documentary that celebrates the genius of the former Beach Boy. Director Don Was has created a loving tribute to a musician who certainly deserves it, but his one mistake—and it's a bit large—is neglecting Wilson's demons. The man spent two years in bed battling depression and was treated—some say harmed—by a controversial therapist. These subjects, never really broached,

hang over the film like a dark cloud. Nonetheless, it's a compelling portrait. (1 hr. 19 mins.; NR) *Film Forum.*

The Brothers McMullen—Three Irish-Catholic brothers from the suburbs of New York struggle with their past and their relationships with one another in the wake of their father's death. While struggling with their mangled Irish-Catholic legacy, they individually grapple with their tortured love lives: one married brother contemplates an affair, one cradles a theoretical, idealized version of love, and one is so frightened of it that he constantly runs. It's funny in a very warm-hearted way, even when writer-director Edward Burns pokes fun at the thick-headedness of his characters. Winner of the Grand Jury Prize at this year's Sundance Film Festival. (1 hr. 37 mins.; R) *Angelika Film Center; Chelsea; First & 62nd St. Cinema; Lincoln Square.*

★**Burnt by the Sun**—If some directors have a talent for the obvious, Nikita Mikhalkov has a genius for it. This is an extremely powerful work set in 1936 at the beginning of the Great Terror. Somewhere outside Moscow, in the country near the wheat fields, Colonel Kotov (Mikhalkov), a true believer and bristling revolutionary patriot, lives with his young wife, Maroussia (Ingeborga Dap-



ming the men into place. Later, somewhere between Florida and the lunar seas, the module's power and filtering systems break down, and the men, freezing, gaze at their steamy breath with disgust: They are poisoning themselves with the carbon dioxide they exhale from their own lungs. You have to love the weird details in *Apollo 13*. Tom Hanks, in the great American heroic style of no sweat, makes space veteran Jim Lovell a man so sure of himself that he can afford to be relaxed. The movie is very straight, very square stuff, but stirring and satisfying. With Ed Harris and Gary Sinise. Directed by Ron Howard. (Denby; 7/10/95) (2 hrs. 15 mins.; PG) *Waverly; 34th Street Showplace; Chelsea; Ziegfeld; 86th Street; First & 62nd St. Cinema; Regency.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing.

King-Smith's children's book *The Sheep-Pig*. Directed by Chris Noonan. (1 hr. 31 mins.; G) *Art Greenwich Twin; Chelsea; Murray Hill Cinema; Criterion Center; 86th Street East; First & 62nd St. Cinema; Lincoln Square; Metro Cinema; New Coliseum.*

The Babysitter's Club—Based on the popular book series, it's the story of seven 13-year-olds who collectively rise to the challenge of sticking together over summer vacation by maneuvering around the usual roadblocks to happiness: parents and boys. Directed by Melanie Mayron. (1 hr. 25 mins.; PG) *Movieland 8th Street; 19th Street East; Criterion Center; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Batman Forever—Not only kid stuff in the worst sense of the phrase—jangled, repetitive, obvious, and emotionally empty—but quite intentionally all these things. Whatever one's misgivings about Tim Burton's work in *Batman* and *Batman Returns*, it had spirit and style, a mordant theatricality. The new director, Joel Schumacher (*Falling Down, The Client*), provides as many kicks as Burton, but without poetry or even continuity. (Denby; 7/10/95) (2 hrs. 1 min.; PG-13) *Criterion Center.*

★**Belle de Jour**—Simply and beautifully shot by a

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- Rex Reed, NEW YORK OBSERVER



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DIRECTOR OF PHOTOGRAPHY JOHN SEALE, A.C.S. WRITTEN BY ALEX LASKER & BILL RUBENSTEIN PRODUCED BY BARRY SPIKINGS, ERIC PLESKOW AND JOHN BOORMAN
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kounaite) in her dacha, where a Chekhovian house party with elderly relatives, friends, and hangers-on appears to be in full swing. Mitia (Oleg Menchikov), Maroussia's old lover, mysteriously away for ten years, enters with a flourish of laughter and music. He's a member of the secret police, and exactly what he is doing there is the first mystery; the greater mystery is why he is doing it. In Russian. (Denby; 5/1/95) (2 hrs. 14 mins.; R) Carnegie Hall Cinema.

Bushwhacked—A hapless delivery man is set up for murder and is forced to go into hiding as the leader of a Ranger Scout Troop. Starring Daniel Stern. Directed by Greg Beeman. (1 hr. 30 mins.; PG-13) Movieland 8th Street.

***Clueless**—Amy Heckerling's terrific comedy is a worthy successor to her *Fast Times at Ridgemont High* (1982). Here, she affectionately joshes the fab life of a Rodeo Drive princess, creating a look, a code of manners, and a hilarious jargon that enclose Cher (Alicia Silverstone) and her friends in their own boutique of pastel-pink self-consciousness. Silverstone is funny and entirely likable. The surprise of her character—which is based, amazingly, on Jane Austen's *Emma*—is that she's more interested in looking great and being nice to other people than she is in her own happiness. A comedy of goodness. (Denby; 8/7/95) (1 hr. 37 mins.; PG-13) Waverly; 19th Street East; 34th Street Showplace; Embassy 2-4; First & 62nd St. Cinema; Lincoln Square; Metro Cinema.

***Crumb**—In Terry Zwigoff's extraordinary documentary, there is shockingly little separation between life and art. R. Crumb, the underground-cartoon artist who devised such "comix" as *Weirdo* and *Zap* complains that he was ignored by girls in high school, and he still exudes the resentment and fears of a cranky, put-upon kid. So does his art, and that's its glory, but it's disconcerting to discover that the successful artist, having transcended nothing, is as devoted to surly, other-annihilating rancor as a teen nerd burrowing in a basement. Crumb shares the same awful childhood with his wrecked older brother, Charles, who lives at home with their mother, and his kid brother, Max, who sits in a San Francisco SRO on a bed of nails, yet Crumb turned the semi-psychotic material of bent adolescence into art, while they were consumed and destroyed. It should turn into the midnight-movie sensation of the decade: Robert Crumb is a remorseless man, and the movie, in a coolly ambiguous way, revels in the grotesque appropriateness of his triumph. (Denby; 5/1/95) (1 hr. 59 min.; R) Film Forum.

Dangerous Minds—Based on the true story of a high school teacher named LouAnne Johnson who challenges, and is challenged by, inner city youth. Compelling enough, but unfortunately the film pounds away at the senses and becomes unashamedly manipulative halfway through. Starring Michelle Pfeiffer. (1 hr. 34 mins.; R) Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Embassy 1; Orpheum; 84th Street Six; New Coliseum; Nova.

Desperado—Antonio Banderas stars in director Robert Rodriguez's follow-up to his much-acclaimed indie debut *El Mariachi*. (1 hr. 46 mins.; R) Movieland 8th Street; 19th Street East; Orpheum; 84th Street Six; Nova.

Double Happiness—A 22-year-old aspiring actress finds herself caught between Chinese tradition and western freedoms when she falls in love with a white college student and, consequently, has second thoughts about going through with her arranged marriage. Directed by Mina Shum.

Talent Charmed Life

Karl Geary gets kind of embarrassed when people bring up his appearance in Madonna's *Sex* book. And he's not particularly comfortable discussing any of the other modeling jobs he took before determining that that career path was definitely not for him. What the 23-year-old Dubliner will talk about is his East Village bar (the recently opened, comfort-



ably low-key Scratcher) and his film debut in *Nadja*, director Michael Almereyda's very stylish, if somewhat flawed, New York take on vampires. Given Karl's history in Manhattan—he immigrated by himself at 16, had one phone number in his pocket, and was discovered as potential talent almost immediately—it's fitting that he is debuting in a starring role. He plays Renfield, a devoted slave who has been nursing a crush on the title character for some 400 years. He's good (though it's hard to discern how good, since his character's main pastime is gazing lovingly and protectively at *Nadja*), and he says that while the bar is definitely his first priority, more acting might be fun. "I like acting because it doesn't look to make people perfect," he says, which is Geary's very Irish and polite way of saying the modeling industry sucks.

MAUREEN CALLAHAN

(1 hr. 27 mins.; PG-13) Quad Cinema; Eastside Playhouse.

I Can't Sleep—Claire Denis' film is based on the true story of "The Monster of Montmartre," a transvestite who brutally killed over 20 elderly Parisian women. In French. (1 hr. 50 mins.; NR) Quad Cinema; Lincoln Plaza Cinemas.

The Indian in the Cupboard—The well-regarded children's book is given a faithful, clever adaptation in this movie about a boy who receives a seemingly nondescript cupboard and a plastic Indian for his birthday. When he stores the Indian in it overnight, the boy wakes up to find the toy has sprung to life. (The Indian was apparently plucked away from a normal life hundreds of years ago and thinks the boy is a Great Spirit.) Smart enough to keep adults engaged, the movie maintains a rather serious tone (the toys can suffer and die) as the boy learns about responsibility and respecting others. Directed by Frank Oz. (1 hr. 36 mins.; PG).

Jeffrey—The film version of Paul Rudnick's award-winning off-Broadway play about a young gay man who decides to become celibate in the age of AIDS. Then he falls in love and finds himself in somewhat of a quandary. With Patrick Stewart, Steven Weber, Sigourney Weaver, Christine Baranski, Nathan Lane, Olympia Dukakis, and Nathan Lane. Directed by Christopher Ashley. (1 hr. 34 mins.; R) Quad Cinema; Chelsea; Carnegie Hall Cinema; Cinema I, II, Third Ave.

Judge Dredd—Stallone keeps action adventure on the front burner with this adaptation of the comic-book series about a world in decay where the Judges serve as policemen, jury, and executioner all rolled into one. Directed by Danny Cannon. (1 hr. 31 mins.; R) Plaza.

Jupiter's Wife—A filmmaker meets a homeless woman in Central Park who claims to be the daughter of the late actor Robert Ryan and the wife of the god Jupiter (the Roman god of heav-

en and bringer of light). Fascinated with her, he returns, camera in hand, over the next two years to figure out who she is. A documentary by Michel Negroponte. (1 hr. 12 mins.; NR) Quad Cinema.

A Kid in King Arthur's Court—Another variation on Camelot: in this one, a 14-year-old boy falls through a crack in the Earth (he lives in California) and falls back in time. He winds up on a mission to restore King Arthur's fading glory. Directed by Michael Gottlieb. Shown along with *Runaway Brain*, the first new animated Mickey Mouse short in 42 years. Directed by Chris Bailey. (1 hr. 30 mins.; G) Village East; 23rd Street West Triplex; Guild 50th Street; Sutton; 86th Street East; New Coliseum; Olympia Cinemas; Plaza.

Kids—Telly, the skanky 17-year-old "hero" of *Kids*, sleeps with a frightened but willing young girl and then runs down the steps of the girl's brownstone to share the news with his best friend, Casper, who is waiting for him on the front stoop. Telly is coarse and mean, and he lives only to get laid. Yet he's at the center of *Kids*, the first film to be directed by Larry Clark, the self-mythologized "outlaw" whose book of photographs, *Teenage Lust*, feasts on teenagers thick-headed and dreamy with sex. As Telly discourses nonstop on the pleasures of deflowering 14-year-olds, he and Casper skateboard around the East Side, steal, smoke dope, and finish the day at an all-night party, at which Telly bags another virgin and Casper gives up his humanity altogether. While all this is going on, one of Telly's past victims, now HIV-positive, forlornly tries to find her lover. But this is not a tragic vision; *Kids* is fascinating but stunted. By taking us low, Clark gives the appearance of presenting New York adolescence without hypocrisy or cant. Yet it seems like Clark is offering not a faithful portrait of teenagers but an exposure of his own erotomania. If the characters drift meaninglessly and unconsciously toward death, that may be because they don't,

outside of their creator's erotic dreams, have much hold on life. Horribly, death completes the fantasy and makes it perfect. (Denby; 6/31/95) (1 hr. 35 mins.; NR) Angelika Film Center; 19th Street East; Gemini Twin; Lincoln Plaza Cinemas.

Little Odessa—Writer-director James Gray makes his debut with this thoughtful, low-key look at Joshua, a hit man (Tim Roth) who reluctantly returns to the Russian-émigré milieu of his childhood, Brighton Beach. His little brother, played by Edward Furlong, worships Joshua—despite his career choice—but his aging father (Maximilian Schell) won't speak to him. Vanessa Redgrave, as the ailing mother, delivers another oddly affecting performance. (1 hr. 39 mins.; R) Plaza.

***Living in Oblivion**—In the funniest sequence of this independent film about the making of an independent film, an actress playing a big scene with her "mother," goes through take after take of the same emotions, each take destroyed by some tiny error of the crew's. Watching this, we may become so impressed by the disillusioning of the film medium that we forget that director Tom DiCillo is creating a new illusion right before our eyes. Among the movie's satirical pleasures is the appearance of James LeGros doing a sensational send-up of Brad Pitt, and the performance of Peter Dinklage as a huffy dwarf ("Do you dream of dwarves? Even I don't dream of dwarves."). With Dermot Mulroney and Catherine Keener. (Denby; 6/31/91) (1 hr. 31 mins.; R) Angelika Film Center; Lincoln Plaza Cinemas.

Lord of Illusions—Master of horror Clive Barker returns with this film-noir thriller about a detective named Harry (Scott Bakula), who gets tangled up in a supernatural mystery involving a famous dead magician and his beautiful widow. Barker has a real sense of fun and never takes himself too seriously; horror is his genre, and his films are usually a cut above the generic, uninspired

schlock that imitators turn out. (1 hr. 49 mins.; R) *Waverly*; 19th Street East; Criterion Center; First & 62nd St. Cinema; 84th Street Six; Nova.

Mortal Kombat—Christopher Lambert is Rayden, the Thunder God, who must lead three human warriors into battle against Shang Tsung, an evil sorcerer who controls Outworld. Based on the video game. Really. Directed by Paul Anderson. (1 hr. 40 mins.; PG) *Village East*; 19th Street East; Murray Hill Cinemas; Criterion Center; Crown Gotham; Movieplex 42; 68th Street Playhouse; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza.

Nadja—A modern vampire tale in which the title character (Elina Löwensohn) roams the Lower East Side in search of nightly blood, her long-lost twin brother, and sexual companionship. But in spite of all this action, there's no real plot; it's as though the filmmakers (director Michael Almereyda and producer David Lynch) assumed their audience would be familiar enough with the genre not to desire a stronger story. The film shows glimpses of what it could have been, as when a beleaguered husband details the moment he realized his wife (Galaxy Craze, the weak link here) might be turning into a bloodsucker: "She started to get that Sunday afternoon depression . . . every day." The black-and-white imagery alternates between stunningly lit and photographed 35mm and hand-held "Pixelvision" (which was created with a discontinued toy camera)—and that's the kind of forced quirkiness that ultimately does the film in. Almereyda is so concerned with the visual that the characters become afterthoughts. It's the quintessential midnight movie—wonderful to look at, sometimes funny, and not too taxing. With Peter Fonda, Suzy Amis, Karl Geary, and Martin Donovan. (1 hr. 32 mins.; R) *Angelika Film Center*.

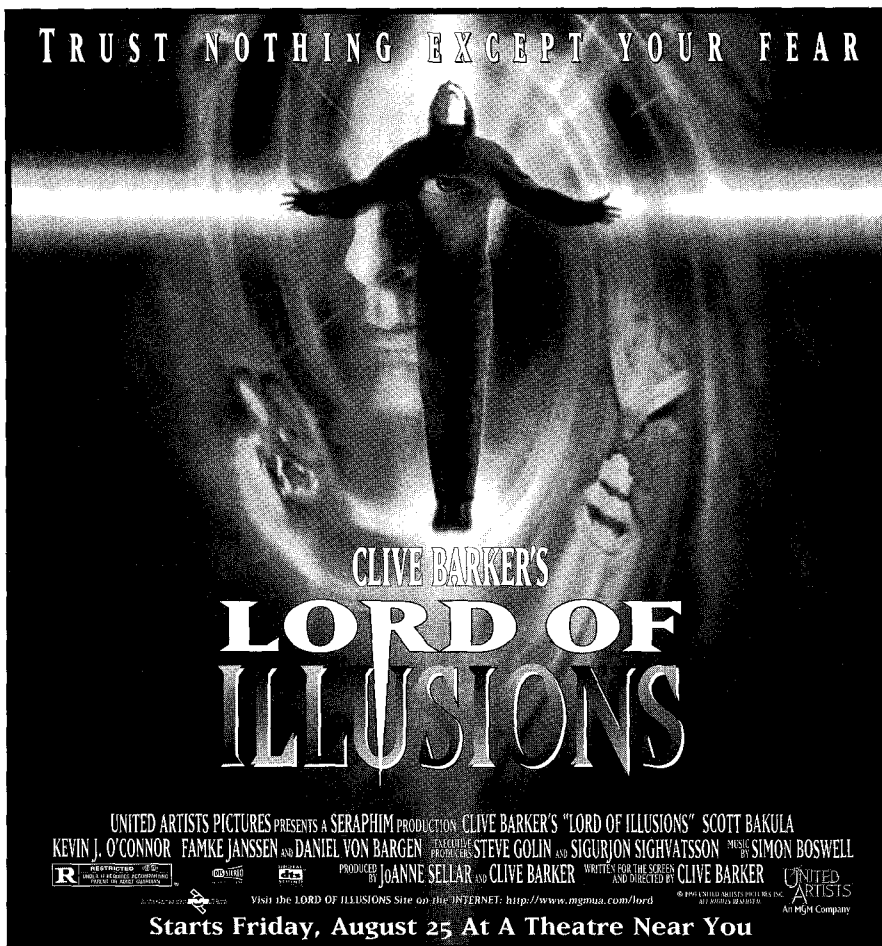
The Net—Sandra Bullock stars as Angela Bennett, an expert computer analyst who stumbles upon a massive conspiracy and winds up running for her life while simultaneously trying to prove her identity. The film ostensibly tackles modern man's alienation in an increasingly technological society and the issue of eroding privacy in an age of electronically encoded personal information. But mostly, these and other concerns provide the impetus for many a chase sequence. (1 hr. 58 mins.; PG-13) *Village Theatre VII*; *Chelsea*; *Criterion Center*; *Movieplex 42*; *Gemini Twin*; *Orpheum*; *Lincoln Square*; *Olympia Cinemas*.

Nine Months—A romantic comedy about a man (Hugh Grant) whose perfectly balanced life is thrown into whack by a pregnancy. Directed by Chris Columbus. (1 hr. 43 mins.; PG-13) *Movieland 8th Street*; 23rd Street West Triplex; *Criterion Center*; *Sutton*; 86th Street; 62nd and Broadway.

Pocahontas—As a movie for small children, Pocahontas won't prove useful to parents—it's slow going for kids looking to be entertained with a slapstick moment or mind-numbing musical number every ten minutes. But that's exactly what makes it work for older kids and adults. The story is Disney's most sophisticated yet, including a realistic (read "sad") ending. A lot of bold chances were taken here and they all pay off—this is the most satisfying offering since *Beauty and the Beast*. (1 hr. 27 mins.; G) *Embassy 2-4*.

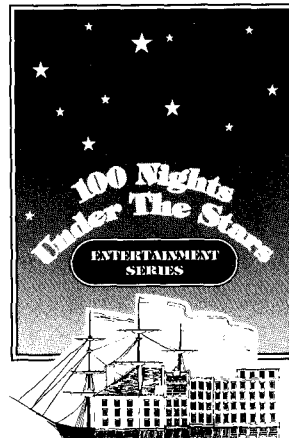
The Postman—The late Massimo Troisi, star of this charming Italian film, had a stalled, foggy voice in which the words got lost somewhere between conception and delivery. As the film opens, Troisi's Mario Ruoppolo has no one to speak to. And then the island where Mario lives is visited by a kind of god—the exiled Chilean poet Pablo Neruda. Mario, who becomes his postman, suddenly cannot stop speaking, and the poet, at first brusque, gradually gets drawn into the miracle of Mario's awakening. The movie is a fable of creation: Mario is literally created by the words he learns to speak. In a noisy season, it's easy to be lulled by such enchanting episodes as Mario's poetry-rich courtship of a girl who becomes aroused by his words. The girl's overprotective aunt, in a series of hilarious pot-banging tirades, denounces metaphors as the traducer of her niece's virginity. She's right. Once you've lost your innocence with words, you never want to regain it. Directed by Michael Radford. In Ital-

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ian. (Denby; 6/14/95) (1 hr. 49 mins.; PG) *Village East; 68th Street Playhouse; Lincoln Plaza Cinemas.*

Safe—Writer-director Todd Haynes's follow-up to his ambitious but uneven *Poison* is a solid, low-key drama about a woman (Julianne Moore) suffering from an unexplained illness that her doctor attributes to "nerves." But her attacks grow worse and worse, leading her to seek out help anywhere she can—specifically a fringe group that tells her she suffers from "environmental illness." Haynes quietly shows his skepticism for the group's methods without belittling the needs of the people who seek it out—clearly a parallel to the AIDS crisis and the many snake oil approaches to fighting it that have sprung up. (1 hr. 59 mins.; R) *Angelika 57.*

The Show—An entertaining behind-the-scenes look at the world of hip-hop, from the moguls (Russell Simmons) to the record-company execs to the performers. Included is extraordinary live footage from a concert taped last December, in which nearly all the film's subjects participated. How much of a fan you are will definitely affect how much you enjoy the film—though this doesn't mean it's not well done. It is. Directed by Brian Robbins. (1 hr. 30 mins.; R) *Opens Aug. 25.*

★Smoke—The gentleness of this movie—gentleness without softness—is nearly revolutionary in American film at the moment. Directed by Wayne Wang and largely set in the Park Slope section of Brooklyn (writer Paul Auster's home turf), it's a celebration of gratuitous acts of kindness. Auggie (Harvey Keitel), who runs a cigar store, has a peculiar hobby: He takes pictures from the same street corner at precisely 8 A.M. every day. He shows the thousands of pictures to his friend Paul (William Hurt), a sad-sack novelist who hasn't written much since his wife died. Lost in thought, Paul wanders into the street and almost gets run over, but he's saved by a black teenager who calls himself Rashid. Paul takes the boy in, and the two begin an unstable friendship. The garrulous fluency of Auster's writing, combined with the simplicity of Wayne Wang's direction, makes for an enchanting urban-picaresque movie. With Forrest Whitaker and Stockard Channing. (Denby; 6/19/95) (1 hr. 52 mins.; R) *Angelika Film Center; Cinema I, II, Third Ave.; Lincoln Plaza Cinemas.*

★Something to Talk About—In *Sleeping With the Enemy* and *The Pelican Brief*, Julia Roberts gave off so much uncertainty and even panic that one began to think of her unease as a signature tic. But here, Roberts is playing a neurotic—a bright woman who can't figure out how to live life—and she's in command of the role. Callie Khouri, of *Thelma & Louise* fame, wrote the screenplay, and she has a knack for creating pungent women. Roberts's character, Grace King Bichon, one of two grown daughters in a wealthy southern horse-breeding family, can't stop jabbing at people and then jabbing at herself. Grace works for her father, Wyly (Robert Duvall), an intelligent but ornery man, and loving him has worn her down. Her life is so dominated by him that she has grown indifferent to her husband, Eddie (Dennis Quaid), who has begun to fool around. The movie is about a few weeks in Grace's life when everything falls apart and she attempts to pull it back together again. Roberts has finally become an actress; her Grace is so messed up that at times she's unconsciously cruel. There's an integrity in split feelings, and Roberts finds it; Khouri finds her own integrity by suggesting

that a woman in the process of liberating herself can become an awful pain in the neck. With Kyra Sedgwick and Gena Rowlands. Directed by Lasse Hallstrom. (Denby; 6/14/95) (1 hr. 42 mins.; R) *Village Theatre VII; 19th Street East; Murray Hill Cinemas; Criterion Center; New York Twin; Orpheum; Lincoln Square.*

Species—A sci-fi-horror movie with disgustingly damp, tentacled creatures right out of *Alien*, but it has its moments of amusement. When the replicant, or whatever it is, wants to mate, it takes the form of a tall blonde beauty (model Natasha Henstridge) and heads for Los Angeles, where its habit of suddenly removing its clothes does not strike the predatory local males as anything unusual. Too bad for them. *Species* is sort of sleazy-sexy: Everyone in it, including most of a very

Sid is a composite of the psychological profiles of the most vicious criminals in recent history. As such, he is smart enough to escape from his computer-generated existence into the real world. And when Sid inevitably does, it's up to a tortured ex-cop (Denzel Washington) to try and stop him. Directed by Brett Leonard. (1 hr. 15 mins.; R) *Village Theatre VII; 34th Street Showplace; Chelsea; Astor Plaza; Manhattan Twin; Movieplex 42; Orpheum; 84th Street Six; New Coliseum.*

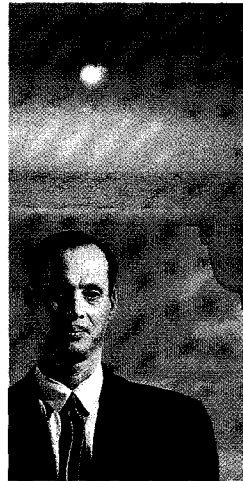
A Walk in the Clouds—A love story that takes place just after the second World War, with Keanu Reeves as a young GI who agrees to marry a pregnant woman. The marriage begins as an arrangement but, of course, turns into something else entirely. Directed by Alfonso Arau. (1 hr. 40 mins.; PG-13) *Art Greenwich Twin; Chelsea; Criterion Center; Beekman; UA East; 84th Street Six; Plaza.*

Waterworld—Not a catastrophe, but grim and monotonous. We're in the dreadful future, when the melting of polar ice caps has covered the surface of the Earth with wet stuff. A few survivors, taunted by fantasies of dry land, hang on to the remnants of the earlier civilization, including Mariner (Kevin Costner), a sort of human amphibian. The people are mostly cracked, or at least cruel, and there are raunchy pirates led by Dennis Hopper. *Waterworld* has a certain rancid consistency to it, but I wouldn't describe it as fun. Director Kevin Reynolds offers adventure without the romance of adventure: there's only so much you can do on water without beautiful ships or intricate relations of power and love. (Denby; 8/7/94) (2 hrs. 14 mins.; PG-13) *Village Theatre VII; 34th Street East; Chelsea; Baronet/Coronet; Movieplex 42; National Twin; Orpheum; 84th Street Six.*

John Waters on Bitch Goddesses

'Grandes Dames Guignol' is Film Forum's monthlong celebration of actresses like Bette Davis and Joan Crawford, who found that once they hit a certain age, the only roles left for them were certified psychos. Director John Waters (who, having given the world *Polyester* and *Female Trouble*, still felt the need to state, "I don't think like everybody else") offers his picks.

MAUREEN CALLAHAN



Movie	Why the Affection?
The Big Cube	"This is the rarest one; it's almost never been screened. I'm a big Lana Turner fan. She loses it on LSD."
The Anniversary	"This is a very obscure one, too. Bette Davis wears these eyepatches that match her dresses, and she's got some son with a deformed ear who I think is a cross-dresser."
Trog	"This was Joan Crawford's last movie. I love it because I read in her biography that they didn't have enough money to give her a dressing room, so she changed in a car."
The Bad Seed	"Patty McCormack was who I wanted to play with as a kid. I rooted for her!" (McCormack plays a little girl who knocks off her family.)
Any film in which a character actually speaks the title	"When they go, 'Whoever Slew Auntie Roo? What's the Matter With Helen?' it brings me a great amount of joy. I levitate every time."

strange team of scientists, is ready to rock. If you walk out before the long chase in the sewer at the end, you might have a fairly good time. (1 hr. 48 mins.; R) *23rd Street West Triplex; Embassy 2-4; Movieplex 42.*

The Usual Suspects—See David Denby, p. 118. (1 hr. 45 mins.; R) *Village Theatre VII; New York Twin; Lincoln Square.*

Under Siege 2: Dark Territory—Steven Seagal. Action. That's it. (2 hrs.; R) *Criterion Center; Manhattan Twin; Movieplex 42.*

Unzipped—See David Denby, p. 118. (1 hr. 13 mins.; PG-13) *Village Theatre VII; Tower East; Lincoln Square.*

Virtuosity—It's Los Angeles, 1999. The government has developed a virtual-reality criminal named Sid, who is used in the training of rookie cops.

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *The Incredibly True Adventures of Kids; Living in Oblivion; Smoke; The Brothers McMullen.* Opening 8/25: *Nadja.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (929-3350) *A Walk in the Clouds; Babe.*

Cinema Village 12th St.—22 E. 12th St. (924-3363).

Film Forum—209 W. Houston St. (727-8110) *Crumb; Gentle Giants; I Just Wasn't Made for These Times.* (See also "Museums, Societies, Etc.")

MovieLand 8th Street—42 E. 8th St. (477-6600) *Bushwhacked; Nine Months; Pulp Fiction; The Babysitter's Club.* Opening 8/25: *Desperado.*

Quad Cinema—34 W. 13th St. (255-8800) *Double Happiness; I Can't Sleep; Jeffrey; Jupiter's Wife.*

Village East—189 Second Ave., at 12th St. (529-6799) *A Kid in King Arthur's Court; Belle de Jour; Dangerous Minds; Lie Down With Dogs; Mortal Combat; The Postman.* Opening 8/25: *The Amazing Panda Adventure.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Something to Talk About; The Net; The Usual Suspects; Unzipped; Virtuosity; Waterworld.*

Waverly—323 Sixth Ave., at W. 3rd St. (929-8037) *Apollo 13; Clueless.* Opening 8/25: *Lord of Illusions.*

14th-41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Clueless; Dangerous Minds; Kids; Mortal Combat; Something to Talk About; The Babysitter's Club.* Opening 8/25: *Desperado; Lord of Illusions.*

23rd Street West Triplex—333 W. 23rd St. (989-0060)

Photograph by Frederick Cantor/Onyx.

A Kid in King Arthur's Court; Nine Months; Species.
34th Street East—241 E. 34th St. (683-0255) *Waterworld.*
34th Street Showplace—238 E. 34th St. (532-5544) *Apollo 13; Clueless; Virtuosity.*
Chelsea—260 W. 23rd St. (513-5402) *A Walk in the Clouds; Apollo 13; Babe; Jeffrey; The Brothers McMullen; The Net; Virtuosity; Waterworld.* Opening 8/25: *The Amazing Panda Adventure.*
Murray Hill Cinemas—160 E. 34th St. (689-6548) *Babe; Dangerous Minds; Mortal Kombat; Something to Talk About.*

42nd-60th Streets

59th Street East—239 E. 59th St. (759-4630) *First Knight.*
Angelika 57—225 W. 57th St. (586-1900) *Safe.*
Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *Virtuosity.*
Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (355-1663) *Waterworld.*
Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (265-2520) *Burnt by the Sun; Jeffrey.*
Cinema 3—2 W. 59th St. (752-5959) *An Awfully Big Adventure.*
Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *Dangerous Minds; Jeffrey; Smoke.*
Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Walk in the Clouds; Babe; Batman Forever; Mortal Kombat; Nine Months; Something to Talk About; The Babysitter's Club; The Net; Under Siege 2: Dark Territory.* Opening 8/25: *Lord of Illusions; The Amazing Panda Adventure.*
Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Mortal Kombat.*
Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Double Happiness.*
Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Dangerous Minds.*
Embassy 2-4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Clueless; Pocahontas; Species.*
Guild 50th Street—33 W. 50th St. (757-2406) *A Kid in King Arthur's Court.*
Manhattan Twin—220 E. 59th St. (935-6420) *Virtuosity; Under Siege 2: Dark Territory.*
Movieplex 42—244 W. 42nd St. (997-7522) *Mortal Kombat; Species; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*
National Twin—1500 Broadway, bet. 43rd and 44th Sts. (869-0950) *Waterworld.*
Paris Theater—4 W. 58th St. (980-5656) *Belle de Jour.*
Plaza—42 E. 58th St. (355-3320) *Little Odessa.*
Sutton—205 E. 57th St. (759-1411) *A Kid in King Arthur's Court; Nine Months.*
Worldwide Cinemas—340 W. 50th St. (246-1583) *Casper; Forget Paris; French Kiss; Muriel's Wedding; Priest; Rob Roy.*
Ziegfeld—141 W. 54th St. (765-7600) *Apollo 13.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *The Postman; Mortal Kombat.*
86th Street—125 E. 86th St. (534-1880) *Apollo 13; Nine Months.*
86th Street East—210 E. 86th St. (249-1144) *A Kid in King Arthur's Court; Babe.*
Beekman—1254 Second Ave., bet. 65th and 66th Sts. (737-2622) *A Walk in the Clouds.*
First & 62nd St. Cinema—400 E. 62nd St. (513-5408) *Apollo 13; Babe; Clueless; The Babysitter's Club; The Brothers McMullen.* Opening 8/25: *Lord of Illusions.*
Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *The Net; Kids.*
New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Something to Talk About; The Usual Suspects.* Opening 8/25: *The Amazing Panda Adventure.*
Orpheum—1538 Third Ave., at 86th St. (876-2400) *Dangerous Minds; Mortal Kombat; Something to Talk About; The Babysitter's Club; The Net; Virtuosity; Waterworld.* Opening 8/25: *Desperado.*
Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *Unzipped.*
UA East—1629 First Ave., at 85th St. (249-5100) *A Walk in the Clouds.*

Photograph by Bill Rubenstein/Castle Rock Entertainment.



A Refugee's Journey

Patricia Arquette displayed an unexpected tough streak in 1993's *True Romance*, and proved such a formidable presence that all the movie's very tough tough guys—including Gary Oldman and Christopher Walken—looked, by comparison, like they were preening. With *Beyond Rangoon* (opening August 25), she faces a challenge more daunting than her *True Romance* character's struggle to survive a brutal beating in a bathtub: carrying a feature all by herself.

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (265-7466) *Nine Months.*
84th Street Six—2310 Broadway, at 84th St. (877-3600) *A Walk in the Clouds; Dangerous Minds; Mortal Kombat; Virtuosity; Waterworld.* Opening 8/25: *Desperado; Lord of Illusions.*
Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *I Can't Sleep; Kids; Living in Oblivion; The Postman; Smoke.*
Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Babe; Clueless; Something to Talk About; The Babysitter's Club; The Brothers McMullen; The Net;*

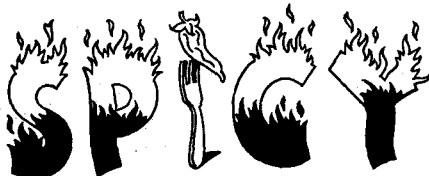
The Usual Suspects; Unzipped. Opening 8/25: *The Amazing Panda Adventure.*
Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (222-1200) *Clueless; Babe.*
New Coliseum—701 W. 181st St. (740-1545) *A Kid in King Arthur's Court; Babe; Dangerous Minds; Mortal Kombat; Virtuosity.*
Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *Dangerous Minds; Mortal Kombat.* Opening 8/25: *Desperado; Lord of Illusions.*
Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (865-8128) *A Kid in King Arthur's Court; The Net.*
Regency—1987 Broadway, bet. 67th and 68th Sts. (724-3700) *Apollo 13.*

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Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *A Kid in King Arthur's Court; A Walk in the Clouds; Babe; Clueless; Dangerous Minds; Mortal Kombat; Nine Months; Something to Talk About; Species; The Babysitter's Club; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Concourse Plaza—214 E. 161st St. (588-8800) *A Kid in King Arthur's Court; Babe; Clueless; Dangerous Minds; Free Willy 2: The Adventure Home; Mortal Kombat; Species; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Interboro—3462 E. Tremont Ave., nr. Bruckner Blvd. (792-2100) *Babe; Clueless; Mortal Kombat; The Net; Virtuosity; Waterworld.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *A Walk in the Clouds; Something to Talk About.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Kid in King Arthur's Court; A Walk in the Clouds; Babe; Clueless; Dangerous Minds; Free Willy 2: The Adventure Home; Mortal Kombat; Species; The Babysitter's Club; The Net; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (748-4200) *A Walk in the Clouds; Apollo 13; Babe; Clueless; The Indian in the Cupboard; Mortal Kombat; Nine Months; Pocahontas; The Net; Waterworld.*

Brooklyn Heights—70 Henry St. (596-7070) *A Walk in the Clouds; Waterworld.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *A Kid in King Arthur's Court; Dangerous Minds; Mortal Kombat.*

Cobble Hill—265 Court St. (596-9113) *A Kid in King Arthur's Court; Apollo 13; Dangerous Minds; The Indian in the Cupboard; Kids; Something to Talk About; The Babysitter's Club.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (238-4200) *A Kid in King Arthur's Court; Dangerous Minds; Something to Talk About; The Babysitter's Club; Virtuosity.*

Kenmore—Church Ave. nr. Flatbush Ave. (284-5700) *Babe; Dangerous Minds; Virtuosity; Waterworld.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *A Kid in King Arthur's Court; Dangerous Minds; Mortal Kombat.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (253-1111) *Dangerous Minds; Mortal Kombat; Operation Dumbo Drop; Pocahontas; Under Siege 2: Dark Territory; Virtuosity; Waterworld.*

Kingsway—Kings Hwy. at Coney Island Ave. (645-8588) *A Walk in the Clouds; Babe; Nine Months; The Babysitter's Club; The Net.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *A Walk in the Clouds; Something to Talk About; The Net; Waterworld.*

Metropolitan—392 Fulton St. (858-8580) *Dangerous Minds; Mortal Kombat; The Net; Virtuosity.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Mortal Kombat; Virtuosity.*

Ridgewood—55-27 Myrtle Ave., at Putnam Ave. (821-5993) *A Kid in King Arthur's Court; Babe; Dangerous Minds; Mortal Kombat; Virtuosity; Waterworld.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *A Kid in King Arthur's Court; A Walk in the Clouds; Apollo 13; Clueless; Mortal Kombat; Nine Months; Something to Talk About; The Babysitter's Club; The Net; Virtuosity.*

Queens

Area Code 718

Astoria—28-60 Steinway St. (726-1279) *A Walk in the Clouds; Babe; Clueless; Mortal Kombat; The Net; Under Siege 2: Dark Territory; Waterworld.*

Bay Terrace—211-01 26th Ave. and Bell Blvd., Bayside (428-4040) *A Kid in King Arthur's Court; Babe; Clueless; Dangerous Minds; Kids; Something to Talk About.*

Center—42-17 Queens Blvd., at 43rd St., Sunnyside (784-3050) *Apollo 13*; *Dangerous Minds*; *Mortal Kombat*; *Something to Talk About*.

Cinema 5—183-15 Horace Harding Expy., at 183rd St., Fresh Meadows (357-9100) *A Kid in King Arthur's Court*; *Dangerous Minds*; *Mortal Kombat*; *The Net*; *Waterworld*.

Cinemart—106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *Clueless*; *Mortal Kombat*; *Virtuosity*.

Continental—70-20 Austin St., Forest Hills (544-1020) *Apollo 13*; *Babe*; *Kids*.

Crossbay—94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Mortal Kombat*; *Virtuosity*; *Waterworld*.

Crossbay II—92-10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *A Kid in King Arthur's Court*; *A Walk in the Clouds*; *Babe*; *Clueless*; *Dangerous Minds*; *Nine Months*; *The Babysitter's Club*; *The Net*; *Under Siege 2: Dark Territory*.

Elmwood—57-02 Hoffman Dr., Elmhurst (429-4770) *A Kid in King Arthur's Court*; *Clueless*; *Dangerous Minds*; *Mortal Kombat*; *Virtuosity*.

Forest Hills—107-16 Continental Ave., at Queens Blvd. (261-7866) *A Walk in the Clouds*; *Nine Months*.

Fresh Meadows—190-02 Horace Harding Blvd., at 190th St. (454-6800) *A Walk in the Clouds*; *Apollo 13*; *Babe*; *Clueless*; *Nine Months*; *The Babysitter's Club*; *Virtuosity*.

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *Dangerous Minds*; *Mortal Kombat*; *Virtuosity*.

Main Street—72-66 Main St., Flushing (268-3636) *Apollo 13*; *Batman Forever*; *Bushwhacked*; *Free Willy 2: The Adventure Home*; *Virtuosity*; *Waterworld*.

Midway—108-22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *Something to Talk About*; *Species*; *The Babysitter's Club*; *Under Siege 2: Dark Territory*; *Waterworld*.

Movieworld—242-02 61st Ave., off Exit 31, Douglaston (423-7200) *A Walk in the Clouds*; *Apollo 13*; *Clueless*; *Mortal Kombat*; *Nine Months*; *Something to Talk About*; *The Net*; *Virtuosity*.

North Shore Towers—27-10 Grand Central Pkwy., Floral Park (229-7702) *Smoke*; *Grosse Fatigue*.

Plaza—103-14 Roosevelt Ave., at 103rd St., Corona (639-0012) *A Kid in King Arthur's Court*; *A Walk in the Clouds*; *Judge Dredd*; *Mortal Kombat*.

Quartet—160-06 Northern Blvd., at 160th St., Flushing (359-6777) *A Walk in the Clouds*; *Babe*; *Dangerous Minds*; *Mortal Kombat*; *Virtuosity*.

Surfside—104th St., Rockaway (945-4632) *A Kid in King Arthur's Court*; *Apollo 13*; *Dangerous Minds*.

The Movies at Bayside—38-39 Bell Blvd., at 39th Ave. (225-7711) *Apollo 13*; *Nine Months*; *The Babysitter's Club*; *The Net*; *Waterworld*.

Trylon—98-81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *The Net*.

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *A Kid in King Arthur's Court*; *A Walk in the Clouds*; *Babe*; *Kids*; *Mortal Kombat*; *Something to Talk About*; *Waterworld*. Opening 8/25: *Desperado*; *Lord of Illusions*.

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *A Kid in King Arthur's Court*; *Mortal Kombat*; *Nine Months*; *Operation Dumbo Drop*; *Something to Talk About*; *The Babysitter's Club*.

The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *A Walk in the Clouds*; *Apollo 13*; *Babe*; *Clueless*; *Dangerous Minds*; *Mortal Kombat*; *Nine Months*; *Something to Talk About*; *The Net*; *Virtuosity*; *Waterworld*.

Museums, Societies, Etc.

American Museum of Natural History—Two new Imax films: *Destiny in Space*, narrated by Leonard Nimoy, and *Titanica*, about the exploration and excavation of the shipwreck. The films are shown daily, with both offered as a double feature on Fri. and Sat. nights. Central Park W. at

79th St. (769-5650); \$10 singly; \$13 double feature.

American Museum of the Moving Image—Through 9/1: "The Three Stooges." Through 8/25: *Grips, Grunts and Groans* (1937), *All the World's a Stoooge* (1941) and *In the Sweet Pie and Pie* (1941). 8/29-9/1: *Dizzy Doctors* (1937), *Dizzy Detectives* (1943), and *From Nurse to Worse* (1940). Through 9/3: "Robert Mitchum." 8/26: *River of No Return* (1954), and *Cape Fear* (1962). 8/27: *Thunder Road* (1958) (Bob wrote the story, produced the film, sang the title song and cast his younger brother in this cult classic that remained a drive-in staple into the eighties), and *The Sundowners* (1960). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); \$5.

Film Forum—Through 8/31: "William Castle: The Low-Rent Hitchcock." 8/23: *Mr. Sardonicus* (1961) with Punishment Poll, in which you, the audience, decide Mr. Sardonicus's fate, and *The Old Dark House* (1963). 8/24: *Strait-Jacket* (1964) ("Axe murders vividly depicted!") and *I Saw What You Did!* (1965). 8/25-8/31: Roman Polanski's *Rosemary's Baby* (1968), which was produced by Castle. New 35mm print. 209 W. Houston St. (727-8110); \$7.50.

Film Society of Lincoln Center—(The Walter Reade Theater)—Through 9/7: "Spies in Fact and on Film". 8/21 and 8/22: *Nazi Agent* (1942) and *Three Faces East* (1930). 8/22: *Spies* (1928). 8/23 and 8/24: *The House on 92nd Street* (1945) and *The Whistle Blower* (1986). 8/25 and 8/26: *My Favorite Blonde* (1942) and *The Lady Has Plans* (1942). 8/27 and 8/28: *Above Suspicion* (1943) and *Cottage to Let* (1941). 8/29: *Diplomatic Courier* (1952) and *Background to Danger* (1943). 8/26 and 8/27: "Movies for Kids." Both days: *At the Circus* (1939). 65 W. 65th St., plaza level. (875-5600); \$7.50.

French Institute—8/22: *Le Mari de la coiffeuse* (*The Hairdresser's Husband*) (1990). 8/29: *Therese Desqueyroux* (1962). Florence Gould Hall, 55 E. 59th St. (355-6160); \$6.

Joseph Papp Public Theater—Through 8/25: Djibril Diop Mambety's *Hyenas* (1992), about a rich old lady who returns to her native village to wreck revenge on the man who disgraced her in her youth. Beginning 8/25: A 40th anniversary celebration of *The Blackboard Jungle* (1955). 425 Lafayette St. (598-7171); \$7.

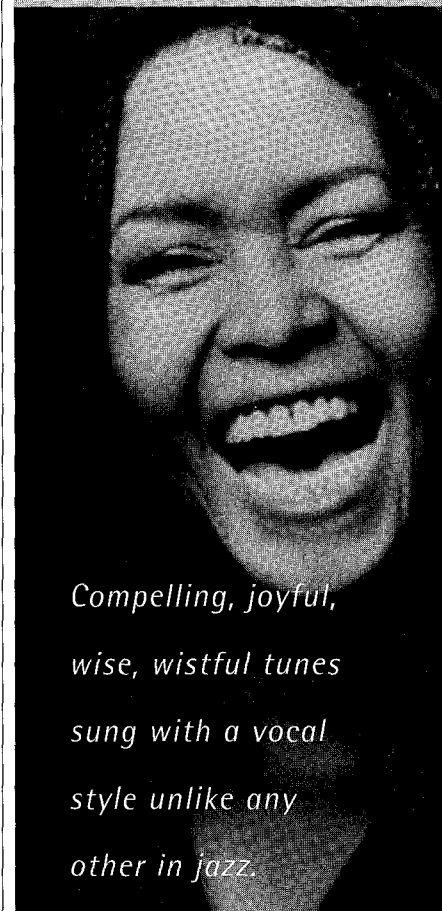
Museum of Modern Art—Through 10/3: "Screen Plays: From Broadway to Hollywood, 1920-1966." An exceptionally wide-ranging look (including more than one hundred films, plus screen tests and other marginalia) at works that jumped from stage to screen. 8/22: Edward H. Griffith's *Holiday* (1930) and George Cukor's *Holiday* (1938). 8/22 and 8/29: *The Awful Truth* (1937). 8/24: *Seventh Heaven* (1927), *All the Way Home* (1963) and *A Thousand Clowns* (1965). 8/25: *The Animal Kingdom* (1932) and a screen test with Katharine Hepburn for that movie. 8/25 and 8/28: *Twentieth Century* (1934). 8/25 and 8/29: *She Done Him Wrong* (1933). 8/26: *Larceny, Inc.* (1942). 8/26 and 8/28: *A Slight Case of Murder* (1938). 8/26 and 8/29: *Boy Meets Girl* (1938). 8/27: *The Cat and the Canary* (1927), *Death Takes a Holiday* (1934) and *Outward Bound* (1930). 8/28: *The Miracle Worker* (1962). 8/29: *Boy Meets Girl* (1938). 11 W. 53rd St. (708-9480); \$8.

Museum of Television & Radio—Through 11/17: "The World of Hanna-Barbera." Through 8/27: *Yogi Bear* and *The Perils of Penelope Pitstop*. 8/29-9/3: *Josie and the Pussycats*, *Peter Potamus*, and *Snagglepuss*. 25 W. 52nd St. (621-6800); \$6.

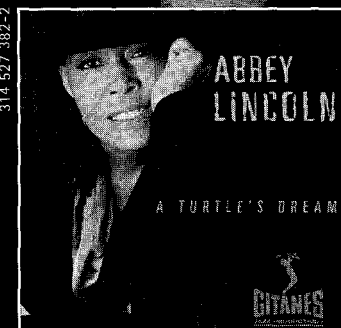
New York Transit Museum—Through 9/27: It's their first annual film festival; all films prominently feature—what else—the transit system. 8/26: *The French Connection* (1971), with Gene Hackman as a New York cop who is after smack-smuggling kingpin Fernando Rey—Hackman gives him the chase on the shuttle train platform. Won five Academy Awards, including Best Picture. 8/27: *Easy Living* (1937), a screwball comedy starring Jean Arthur, and *Crime Control* (1941), which features Algonquin writer Robert Benchley attempting to read a newspaper on a Fifth Avenue open-air bus. \$5 admission for non-members; \$3 for members.

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Hunt Slonem...Dysfunctional Art

Galleries

Solos

Madison Avenue and Vicinity

Douglas Craft/Gladys Nilsson—Recent abstract paintings that incorporate collage./New etchings by the Chicago artist known for her humorous images of "spaghetti people." Through 9/1. McCarron, 1014 Madison Ave. (772-1181).

Chaim Gross—Fantasy drawings from the sculptor's private sketchbook diaries; through 9/1. Salan-

SoHo and TriBeCa

Kathy Butterly/Ron Nagle—Small-scale porcelain vessels whose forms suggest organisms in the process of metamorphosis./Selected ceramic works. Through 8/25. Franklin Parrasch, 588 Broadway (925-7090).

Glenn Ligon/Scott Burton—Created in collaboration with the Fabric Workshop in Philadelphia, this series of eight punching bags is the artist's examination of black male identity and the stereotyping of aggression./Sculptures that have not been previously exhibited. Through 8/31. Protetch, 560 Broadway (966-5454).

Hunt Slonem—Paintings of the artist's own exotic birds; through 9/2. Lannon, 530 W. 22nd St. (255-7115).

Group Shows

Madison Avenue and Vicinity

Beacon Hill—980 Madison Ave. (734-3636). Paintings and watercolors on the theme of summer pastimes, by Avery, Burchfield, Hassam, Prendergast, Sloan, Stella, others; through 9/16.

C & M Arts—45 E. 78th St. (861-0020). Selected works by Cornell, de Kooning, Diebenkorn, Guston, Kline, Rauschenberg, Rothko, Twombly; through 8/31.

Graham—1014 Madison Ave. (535-5767). Summer show of works by Butterworth, Cotton, Duesberry, Hannock, Santlofer, Schley; through 9/1.

Great Modern Pictures—48 E. 82nd St. (242-2581). Paintings and caseins by David Newton and Barbizon School paintings by Corot, Daubigny, Millet, Rousseau, others; through 9/2.

Murakami—17 E. 71st St. (717-6085). Paintings by the Hungarian masters Istvan Csok, Sir Philip Laszlo, Mihaly Munkacsy, and Sugo Scheiber; through 9/9.

Werner—21 E. 67th (988-1623). Works by Baselitz, Byars, Kirkeby, Lüpertz, Polke, Van Vliet; through 8/31.

57th Street Area

Architectural League of New York—457 Madison Ave. (753-1722). "Kiasma: Working Process," an exhibition of drawings and models of the Helsinki Museum of Contemporary Art by Steven Holl; "Envisioning East New York"; through 9/16.

Fischbach—24 W. 57th St. (759-2345). "Making Waves," with paintings and works on paper by Blaine, Brandt, Dodd, Freilicher, Kraft, Rickert, Sullivan, Wexler, Wilson, others; through 8/25.

French—24 W. 57th St. (247-2457). Paintings of landscapes, interiors, still life, and figures by Atkinson, Bogosian, Dodge, Monafio, Tanis, Zigmund, others; through 8/31.

Goodman—24 W. 57th St. (977-7160). Works by Artschwager, Broodthaers, Cragg, Horn, LeWitt, Munoz, Orozco, Richter, Schutte, Strüth, Weiner; through 8/31.

Long—24 W. 57th St. (397-2001). Prints by Boxer, Frankenthaler, Motherwell, Olitski, Pollock, others; through 9/1.

Rosenfeld—24 W. 57th St. (247-0082). Collages by Bearden, Cornell, Greene, Ossorio, Rauschenberg, Ryan, Tanning, others; works on paper by Fairfield Porter; through 8/25.

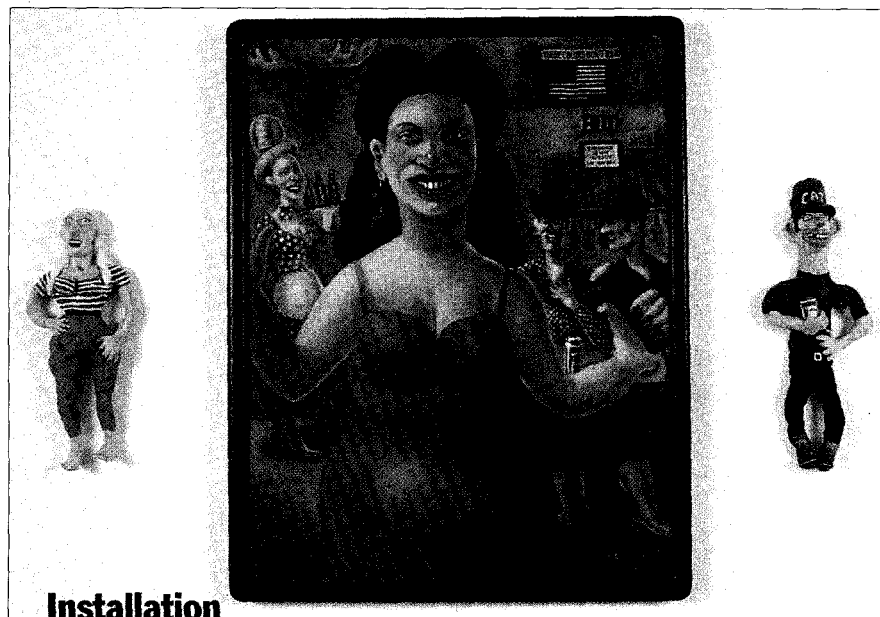
Ryan—24 W. 57th St. (397-0669). Homoerotic American art made between 1900 and the present, by Allen, Cadmus, Demuth, Fischl, Hockney, Kent, Rivers, Warhol, others; through 9/16.

St. Etienne—24 W. 57th St. (245-6734). Paintings and drawings by Beckmann, Corinth, Grosz, Heckel, Klimt, Pippin, Schiele, others; through 9/8.

Spanierman—45 E. 58th St. (832-0208). "Summer Days: American Views, 1850-1940," with paintings by Breck, Duveneck, Hassam, Henri, Prendergast, Ritman, Sargent, Twachtman, others; through 9/1.

SoHo and TriBeCa

Franklin Furnace—112 Franklin St. (925-4671). "Dysfunctional Art," with works by Harmon, Kostelnik,



Installation

Misery Loves Company

One of the summer's more unpretentious little shows, "Dysfunctional Art" takes a diverse, mostly humorous approach to one of contemporary art's most overused themes—in paintings, sculpture, and mixed-media works by Joan Harmon, Kevin Kostelnik, Julie Palmer (her *Country Singer* is pictured above), and William Pope. At Franklin Furnace, 112 Franklin Street.

der-O'Reilly, 20 E. 79th St. (879-6606).

Arnold Wechsler—Paintings and works on paper that are influenced by the decorative motifs of Moroccan tiles, Mayan friezes, Oriental calligraphy, and Native American art; through 9/12. Barnard-Biderman & Worth, 22 E. 72nd St. (772-2352).

57th Street Area

Santi Moix—Etchings, woodcuts, and monotypes by a young Spanish artist; through 8/31. Pace Prints, 32 E. 57th St. (421-3237).

Ground Rules:

Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Jean Lowe and Kim MacConnel—A collaborative installation titled *Bull Story* that is an amalgamation of Lowe's concerns about the impact of civilization on nature and MacConnel's study of the dichotomy between Eastern religious beliefs and Western rituals and traditions; through 9/16. Solomon, 172 Mercer St. (941-5777).

Frank Stella—Prints from the sixties and seventies; through 9/7. Gemini G.E.L. at Joni Moisant Weyl, 375 W. Broadway (219-1446).

Other

Mark Beard—A window installation of two old master-style allegorical paintings that contrast the prevalence of violence and the treasuring of high and low culture in America; through 8/31. Grey Art Gallery, 33 Washington Pl. (998-6780).

Palmer, Pope; through 8/27.

Kasmin—74 Grand St. (219-3219). Works by Baechler, McLelland, Nares, Puckette, Rubins, Rule, Schuyff, Sultan, Twombly, others; through 9/16.

Shapolsky—99 Spring St. (334-9755). Images of animals in paintings and sculpture by Arnold, Carlson, Dodd, Lieber, Pace, Rupp, Sullivan, Winter, others; through 9/23.

The Work Space—96 Spring St. (219-2790). Works that use books as art or as an integral part of the creation of art, by Carroll, Hill, Peterka, Reiner, Sosnowy, Traver; through 9/16.

Other

Brooklyn Bridge Anchorage—Cadman Plaza West, Brooklyn, at the base of the Brooklyn Bridge (212-206-6674). "Art in the Anchorage 1995" features projects by Joan Bankemper, Karen Giusti, Tim Collins & Reiko Goto, Ilya Kabakov, Hope Sandrow, Maura Sheehan, and others; through 9/14.

Long Island University—Brooklyn Campus, Flatbush and DeKalb Aves., Brooklyn (728-488-1015). "Fourth Annual Sculpture Exhibition," with outdoor works by Bjerklie, Brandt, Masters, Neuhaus; through 10/31.

Sculpture Center at Roosevelt Island—Main St., Roosevelt Island (832-4540). Outdoor sculptures by Geller, Jensen, Lesnewski, Nicol, Sussman, Zemel; through 11/15.

Snug Harbor Cultural Center—1000 Richmond Terrace, Staten Island (718-448-2500); Wed.-Sun. noon-5; \$2 suggested donation. "In Three Dimensions: Women Sculptors of the 90s," features indoor and outdoor works by more than 125 women; through 1/14.

Photography

Benrubi—52 E. 76th St. (517-3766). Works by photographers who have little or no exposure in New York, among them, Arentz, Bamberger, Bitner, Courville, Beahan/McPhee, Wright; through 8/31.

Harold Feinstein—Photographs of New York City buildings taken between 1989 and 1994 whose abstract prisms of shadow and light bring to mind Georgia O'Keeffe's paintings of New York cityscapes; through 9/15. Municipal Art Society, 457 Madison Ave. (935-3960).

I.C.P.—1130 Fifth Ave. (860-1777); Tues. 11-8, Wed.-Sun. 11-6; \$4, \$2.50 students and seniors. "Nagasaki Journey: The Photographs of Yosuke Yamahata"; through 10/1. "Life: The Pacific War"; through 10/1.

I.C.P. Midtown—1133 Ave. of the Americas (860-1783), Tues. 11-8, Wed.-Sun. 11-6. "An American Century of Photography: From Dry-plate to Digital, the Hallmark Photographic Collection"; through 9/10. "Eyes on an Era: Photographs by Irving Haberman"; through 9/10.

Herbert Matter—Black-and-white photographs from the early thirties that were used for travel posters by the Swiss Tourist Office, and a group of portraits and fashion photographs from the late forties; through 9/2. Staley-Wise, 560 Broadway (966-6223).

Rice—325 W. 11th St. (366-6666). Photographs on the theme of summertime by 32 artists; through 9/9.

Karl Struss—More than 100 photographs of New York City and Hollywood by the last and youngest member of Alfred Stieglitz's Photo-Secession and the first person to be honored with an Academy Award for cinematography; through 10/14. Equitable, 787 Seventh Ave. (554-4818).

Witkin—415 W. Broadway (925-5510). Contempo-



Talent

The Painted Bird

Fans of Hunt Slonem who haven't yet seen his latest paintings (and they're up for only two more weeks, so hurry) will be surprised by the artist's richer, predominantly dark backgrounds and the rhythmic, whimsical patterns he's created through arrangements of his own exotic birds, the bars of their cages, tropical plants, and other elements. At the Lannon Gallery, 530 West 22nd Street.

rary and vintage prints under eight by ten inches, by Bravo, Courtney-Clarke, Hofer, Starr, Tice, others; through 9/1.

Museums

American Craft Museum—"Marriage in Form: Kay Sekimachi and Bob Stocksdale." Through 10/1. "Junichi Arai: Post-Industrial Craftsman." Through 10/1. "Facets of the Same Nature: A Survey of Contemporary Dutch Ceramics." Through 10/1. "Diane Iiter: A Retrospective." Through 10/1. 40 W. 53rd St. (956-3535); Tues. 10-8, Wed.-Sun. 10-5; \$5, \$3 students and seniors.

American Museum of Natural History—"Art in the Service of Science." An assemblage of works by renowned naturalists and artists (Mon.-Fri. 10-5). Through 12/30. "Botanical Art From the Hunt Institute Collection." Through 1/15. Central Park West at 79th St. (769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; \$6 suggested contribution, \$4 students and seniors, \$3 children.

Asia Society—"Monkey." Works that depict monkeys, ranging from Indian temple sculptures to Japanese netsuke. Through 9/10. 725 Park Ave. (517-ASIA); Tues., Wed., Fri., Sat. 11-6, Thurs. 11-8, Sun. noon-5; \$3, \$1 students and seniors.

Bronx Museum of the Arts—"Traces: The Body in Contemporary Photography." Through 9/10. . .

"Artists in the Marketplace: Fifteenth Annual Exhibition." Through 9/10. . . "David Padilla Cabrera y Linda Matalon." Through 9/10. 1040 Grand Concourse, Bronx (718-681-6000); Wed. 3-9, Thurs. and Fri. 10-5, Sat. and Sun. 1-6; \$3, \$2 students, \$1 seniors.

Brooklyn Museum—"More Room for a View: Large-Scale Works on Paper." Through 11/5. . . "Nardo di Cione in Context: Early Renaissance Paintings From the Brooklyn Museum." Through 1/30/96. . . "The Pictographs of Adolph Gottlieb." The first in-depth examination of the artist's pictographs, a series of paintings dating from 1941 to 1951. Through 8/27. . . "Dale Chihuly: Grand Lobby Installation." Through 9/10. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.-Sun. 10-5; \$4 donation, \$2 students, \$1.50 seniors.

Cooper-Hewitt, National Design Museum—2 E. 91st St. (860-6868); Tues. 10-9, Wed.-Sat. 10-5, Sun. noon-5; \$3, \$1.50 seniors and students; free Tues. after 5.

Dahesh Museum—"Pleasures of Rural Life: Domestic Scenes and Animals in Academic Art." Paintings by Bouguereau, Hunt, Jacque, others. Through 9/23. 601 Fifth Ave. (759-0606); Tues.-Sat. 11-6; free.

Frick Collection—1 E. 70th St. (288-0700); Tues.-Sat. 10-6, Sun. 1-6; \$5, \$3 students and seniors; children under 10 not admitted.

Guggenheim Museum—"Georg Baselitz." A survey of the German artist's paintings and sculpture from the past three decades. Through 9/17. . . "Josef Albers: Glass, Color, and Light." Through 9/17. 1071 Fifth Ave., at 88th St. (423-3500); Sun.-Wed. 10-6, Fri. and Sat. 10-8 (Fri. 6-8, pay what you wish), closed Thurs.; \$7, \$4 students and seniors.

Guggenheim Museum SoHo—"Dieter Appelt." Through 11/5. . . "Gary Hill." Video installations by the Seattle-based artist. Through 8/20. 575 Broadway (423-3500); Sun. and Wed.-Fri. 11-6, Sat. 11-8; \$5; \$3 seniors and students.

Jewish Museum—"A New England Wooden Synagogue: Building Temple Israel, Greenfield, Mass." Photographs, drawings, and models illustrating the conceptualization and design of Temple Israel by architect M. Louis Goodman. Through 1/14/96. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11-5:45, Tues. 11-8; \$7, \$5 students and seniors.

Metropolitan Museum of Art—"An Ancient Egyptian Bestiary: Animals in Egyptian Art." Through 10/15. . . "The Architecture of the Metropolitan Museum of Art, 1870-1995." Through 9/3. . . "Annenberg Collection of Impressionist and Post-Impressionist Paintings." Through 11/30. . . "Modern Glass in The Metropolitan Museum of Art." Through 10/29. . . "American Relief Sculpture." Through 10/16. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.-Thurs. and Sun. 9:30-5:15, Fri. and Sat. 9:30-9; \$7 contribution, \$3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.-Sun. 9:30-5:15 (closes at 4:45 between October and March).

Pierpont Morgan Library—"Auld Acquaintances: Famous Music From the James Fuld Collection." Through 8/27. . . "The Fox and the Grapes: Aesop Through the Ages." Important editions of Aesop's tales, ranging in date from the third century to the twentieth. Through 8/27. . . "Animals as Symbol in Medieval Illuminated Manuscripts." Through 8/27. 29 E. 36th St. (685-0008); Tues.-Fri. 10:30-5, Sat. 10:30-6, Sun. noon-6; \$5 suggested donation, \$3 students and seniors.

Museum for African Art—"Animals in African Art: From the Familiar to the Marvelous." Through 12/31. 593 Broadway (966-1313); Tues.-Fri. 10:30-5:30, Sat. and Sun. noon-6. \$4, \$2 children, students, and seniors.

Museum of American Folk Art—"Victorian Vernacular: The American Quilt Show." Through 9/10. 2

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lost Boy...Jazzmatazz...Grunge Redux



Talent

Neo-Mojo

An R&B smoothie for the gangsta age, D'Angelo sings "Brown Sugar"—and other sly songs of sex, weed, and the blues—at Tramps, August 30.

Concerts

Soul Asylum—A supershow of alternative rockers with hearts—featuring postpunk country heroes the Jayhawks and Victoria Williams and the timeless song craftsman Matthew Sweet. 8/30 at 7:30 P.M. Jones Beach; \$17.50.

Bush—It's High Grunge from England. Their single "Everything Zen"—whose ominous guitars and expressionist vocals resembled Nirvana more than slightly—catapulted them to U.S. fame before their record even came out in the U.K. Now these Anglo alt-rockers are something of a Beatlemania for kids nostalgic for 1992. Their moody singing and ragged state of dishabille are quite appealing, if a little long in the tooth, and they seem blissful-

ly untroubled by the sort of introspection that so plagued the likes of Kurt Cobain. They play with Spiritualized and the rocking-er Toadies. 8/28 at 7:00 P.M. Roseland (307-7171); \$17.50.

Charlie Parker Jazz Festival—An all-star tribute to the Mozart of American music, bebop messiah Charlie Parker, who would be 75 this year. The performers include such legendary Bird alums as vibraphonist Milt Jackson and such third-generation Parker heirs as pianist Geri Allen. Piano titans Hank Jones and Kenny Barron also play, along with Charles McPherson, Larry Ridley's Jazz Ensemble, and the Stephen Scott Sextet. The event is hosted by the loquacious Parker authority WKCR DJ, Phil Schapp and occurs right near Charlie Parker Place, site of Bird's last apartment. The hipster's phrase "Bird lives" rings as true as ever. 8/27, 3-7 P.M. Tompkins Square Park, 7th St. and Ave. A.

Roy Hargrove—The young trumpet star leads his new seventeen-piece big band as one of the headliners for this week's Panasonic Village Jazz Festival. 8/28 at 5 P.M. Washington Square Park (691-0045).

Heineken Jazz Festival—Heineken's jazz taste runs to the decidedly MOR: George Benson and Roberta Flack, along with salsa great Tito Puente. 8/29 at 8 P.M. The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). \$32.50-\$47.00.

Heineken Blues Festival—The esteemed beermeisters follow the tried and true for their blues festival as well, featuring such blues staples as B. B. King, Jimmie Vaughan, Etta James, harmonica dude Magic Dick and his former employer Jay Geils, and others. 8/30 at 7 P.M. The Paramount, Madison Square Garden, 33rd St. and Seventh Ave. (307-7171). \$32.50, \$37.50, and \$45.00.

Janis Ian—The patron saint of ugly ducklings—she of "At Seventeen"—holds strong on her latest *Revenge*, still playing a pleasingly airy form of confessional folk. She performs with fellow seventies icons Don McLean and America. 8/24 at 8 P.M. Seaside Park in Brighton Beach (across from the New York Aquarium; 333-2203). Free.

Jimmy Buffett—The king of literate, countrified soft rock returns from Margaritaville to party in the fading summer light. With Marshall Chapman. 8/27 at 8 P.M. Jones Beach (516-221-1000).

The Beach Boys—With the Elvis of wimp-rock, Christopher Cross. 8/26 at 8 P.M. Jones Beach (516-221-1000); \$28.50.

The Warped Tour—It's a skate-punk's field day, with hard-core bands and professional skateboarders, both performing. Quicksand, L7, Sublime, No Use for a Name, Orange 9mm, and Fluff. 8/21 at noon. Nassau Coliseum (307-7171); \$15.

World Music Festival—The United Nations celebrates its fiftieth anniversary with a concert that features four all-stars of world music: Baba Olatunji, Subramaniam, Sahnkar, and Zakir Hussain. 8/25 at 7 P.M. The Paramount, Madison Square Garden, 33rd

St. and Seventh Ave. (307-7171); \$15-\$50.

Van Halen—Go ahead and jump already. With Our Lady Peace. 8/22-8/23 at 8 P.M., 8/25 at 8 P.M. Jones Beach (516) 221-1000. Sold out.

Clubland

A.K.A.—A smallish, second-floor home to mid-level alt-rockers, hip-hop jazz bands, and ambient D.J.s. Broadway at West Houston (673-7325).

Blarney Star—Expert Irish musicians congregate here every Friday, their instruments ranging from button accordion to Uilleann pipes and their origins from the Bronx to County Clare. 43 Murray, two blocks below Chambers (732-2873).

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—that recently celebrated its twentieth anniversary. Given to rock, jazz, and folk artists of all stripes. 8/25: "Required Listening: A No Risk Evening of Discovery," featuring Blink, James Mee, Moxy Fruvous, and Heather Myles. 8/28: Steve Earle and the Train a Comin' tour, featuring Norman Blake, Pete Rowan, and Roy Husky Jr. 15 W. 4th St. (228-7880).

Brownie's—Avenue A's divey postcollege rock spot, with good tap beers, low-rent bands, and the occasional big name trying to keep a low profile. Cozy and congenial, even if you're not pierced. 8/22: Sweaty Nipples; Die Cheerleader. 8/24: Avant-bassist Elliott Sharp. 8/26: The cultish local band Jonathan Fire-Eater, whose engagingly quirky frontman mixes David Lynch and Huck Finn, plays with Ultra Bide and others. Shows nightly at 9. 169 Ave. A, at 11th St. (420-8392). \$.

CBGB & OMFUG—Ground zero of punk's Stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. 8/23: The super-hot girl group The Muffs tears it up. 8/25: Space Hog. 315 Bowery, at Bleeker St. (982-4052). \$.

Chicago B.L.U.E.S.—A newish, big-budget blueserie with comfortably down-home ambience and even more comfortable couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 8/26: The one and only Bo Diddley. 8/28: King Dice Rockin' Blues, featuring Ivy Watkins. 8/30-8/31: Big Time Sarah. 73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). \$.

Coney Island High—St. Marks, not Coney Island, but still thrills and spills aplenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk preservationist D Generation. 15 St. Marks Place (475-9726).

The Cooler—The meat-packing district's subterranean steel-corridor home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.s. A sleekly refurbished meat locker with black light and a Patti Smith photo. 8/25: Hassan Hakmoun and friends. 8/30: Ism with the Source; Greg Tate's Women in Love. 416 W. 14th St. (229-0785).

Fez—Mingus fever and lush faux-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house. Time Cafe, 380 Lafayette St. (533-2680).

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordel-

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. \$ = cash only.

Performance Beached Boy

Fans tracking the storm clouds through Brian Wilson's cranium sensed a new level of trouble on the 1966 Beach Boys album *Pet Sounds*. Wilson, then 23 and famous beyond his wishes, confessed: "I'm a little bit scared/ 'cause I haven't been home in a long time."

He added, jarringly, "I miss my pet." It was a hint.

As far back as 1963, the Beach Boys (who play Jones Beach on August 26) made hipsters cringe with their all-too-Pat Boone-ish renderings of California's varsity/cheeseburger gestalt. Unknown then, however, was the fact that the band's auteur was virtually a BMOC Lou Reed, a tangle of rage, pain, and fractured identity. He would eventually quit performing because of stage fright, drop acid, and talk to God. He would spend much of the seventies at home, alone, strung out on milk shakes. For those who sensed (or knew) the truth about the puffy, non-surfing Brian, then, his jockish tales of a ranch-house Brigadoon took on a macabre gravity, like the sexual longings of the Elephant Man. It may be Wilson's radiant wobbliness that propels Don Was's film biography of him, *Brian Wilson: I Just Wasn't Made for These Times* (now at Film Forum; see "Cue: Movies," August 14). But it is that same complex charisma that is sorely lacking in the Brian-less Beach Boys, who trundle on as an oldies revue serving up Wilson's fragile classics as kitsch Americana, if not Peggy Noonan-ish propaganda. "I'm . . . neurotic and nervous and uptight all the time": It was an eerie confession for a man who (earnestly) wrote "Be True to Your School" and "Good Vibrations." Today, it would be a lyric.

ALEX WILLIAMS



lo vibe. It's a bit of a crush near the stage, but there's an amiable bar, 119, right around the corner for a preshow aperitif. "Savoy Sundays" are weekly swingfests of ballroom dancing. 8/23: Catherine Wheel; Wax. 8/26: L.A.'s heroes of hard-core punk the Circle Jerks return, playing with Unwritten Law and the Lemons. 17 Irving Place (777-6800).

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 8/24: The merry klezmer pranksters The Klezmatics. 8/25: Skeleton Key. 8/28: David Murray Big Band. 8/30: The cheerleaderish art punks Cakelike play with Maggie Estep, the bratty diva of the downtown spoken-word scene. Shows at 8 and 11. 74 Leonard St., bet. Broadway and Church St. (219-3055).

Limelight—A decidedly eighties nightclub housed in a converted church. On dance nights, such as Wednesday's "Disco 2000," its halls ring with the pitter-patter of platform shoes. Other nights it's host to high-powered, retro-ish rock bands. Every night, there are more than a few out-of-towners. 47 W. 20th St. (807-7850).

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for Ladies Night. 8/22: Night Train. 8/23: Ex-David Letterman guitarist Hiram Bullock. 1558 Third Ave. (369-blue).

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, frequently hosting rock and country artists groomed for the more au courant time slots of MTV. 8/24: Richard Barone; Heather Eastman. 8/25: Barbie Complex. 8/27: Meow; All God's Children. 8/29: Rake's Progress; The Interesting Guys. 8/30: Space Needle; Juicy. 217 E. Houston. (260-4700).

Paddy Reilly's—The home of the rollicking hip-hop-accented Irish band Black 47 on Fridays and the punkishly feisty Rogue's March on Sundays. 519 Second Ave., at 29th St. (686-1210).

Rodeo Bar—A surprisingly untacky honky-tonk in the Lower East Side—with gas-station signs,

mounted longhorns, and peanuts in the shell. Its urban rockabilies tend to be pierced and dyed, and its stage occasionally hosts greats like Austin legend Ronnie Dawson, a recent visitor. Most Sundays, it's the vaudevillian New Orleans combo The Flying Neutrons. 375 Third Ave., at 27th St. (683-6500).

Sidewalk Cafe—The backroom Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 8/23: The Humans. 8/28: The Antihootenany, with Lach. Shows at 8. 94 Avenue A (473-7373).

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadiums back home. 8/23: Beubeha; Jazz Disciples; D'Tripp; Davinci. 8/26: Jazz Disciples; D'Tripp; The Solution. 8/24: Sun Ra's Arkestra. 8/25: French Caribbean Dance Party. 8/26: "Belizian All-Stars" Mimeo Martinez and James Lovell. 8/28: "Latin Sol Night," with Joe Bataan and King Nando. 204 Varick St. (243-4940).

The Supper Club—Some years ago, Guru, the enticingly hoarse voice of Brooklyn rap group Gang Starr, abandoned hard-core street poesy for the smoother confines of jazz-rap fusion. His first outing with the concept group Jazzmatazz put his rather flat vocals against measured contributions from crossover jazz-bos like Donald Byrd, Branford Marsalis, and Roy Ayers. His new *Jazzmatazz Volume II: The New Reality* does the same with jazz-educated soul sessioners like Chaka Khan, Bernard Purdie, and MeShell N'degeocello. As before, the playing is top-notch if abbreviated, and the good-natured riffing comes across with a jovial esprit. The problem is it's just too subdued for a rap record, too constrained for a jazz one. This may not hold, though, on 8/22, when Kenny Garrett, Donald Byrd, Zachary Breaux, and others take the stage with Guru and his D.J.s. Live, it's probably a lot harder to hold these cats back. 8/26: The Duke Ellington Orchestra. 240 West 47th St. (496-6583).

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high-concept for straight-forward presentation. Avoid the neck-craneing mid-stage column

and occasionally muddy sound by getting there early. 8/22: Jazz Crusaders. 8/25: Laika and the Cosmonauts. 8/26: Go-go godfather Chuck Brown and the Soul Searchers; Milo Z. 8/30: D'Angelo; Groove Theory. 51 W. 21st St. (727-7788).

Wetlands—A groovy club-kid/activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 8/23: Everclear. 161 Hudson St. (966-5244).

Jazz

Birdland—A comfy, two-tiered restaurant with huge bay windows, late-fifties jazz paintings, and striking light fixtures hovering from the ceiling. The fine jazz musicians who play nightly rarely draw large crowds, probably owing to the longish uptown trek required to see them. 2745 Broadway, at 105th St. (749-2228).

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (most recently taking Indonesia with the Blue Note Jakarta), charges accordingly. 8/22-8/27: The great jazz singer Betty Carter—a one-woman university to her young sidemen, one of the best jazz musicians alive to the rest of us—sings as part of the Village Jazz fest. 8/29-9/3: Tania Maria. Sets at 9 and 11:30. 131 W. 3rd St. (475-8592).

Bradley's—Jazz's secret garden and, at 25 years, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. 8/21-8/26: The Village Jazz Fest presents the great pianist John Hicks and his trio. Sets at 10, midnight, and 2 A.M. 70 University Pl., at 11th St. (228-6440).

Fat Tuesday's—A snug, fun-house-mirrored subterranean nightclub out of the downtown jazz circuit, Fat Tuesday's regularly presents excellent jazz vocalists plus the guitarist-inventor Les Paul, who holds forth every Monday night. 8/20-8/27: Mark Morganelli and the Jazz Forum All-Stars. 8/29: Carla White. 190 Third Ave., at 17th St. (533-7902).

The Five Spot—Highly rated food and the airy, drop-dead splendor of the old Hotel Wolcott's ballroom. 8/23-8/24: The Kenny Drew Jr. Group. 8/29-8/30: Akikazu Nakamura, who plays the unlikely ax of shakuhaci—a Japanese end-blown flute—leads his fusion-funk band Forest. 4 West 31st St. (631-0100).

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dali with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement. Every Monday it's Tess Marsalis and the Swing Daddy Big Band. 8/29-9/3: Tim Hagans Quintet. Sets Tues.-Sat. at 9:30 and 11 P.M. and 12:30 A.M., Sun. at 8:30 and 10 P.M. 44 W. 63rd St., across from Lincoln Center (582-2121).

Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. 33 University Pl. (228-8490).

Metropolis Cafe (Downstairs)—The elegant restaurant right off Union Square may be out of the Village jazz loop, but its basement regularly hosts top-notch jazz stars and R&B acts. Every Tuesday, George Gee's orchestra plays swing classics from Basie to Woody Herman. 31 Union Sq. W. (675-0851).

Small's—A newish, feisty jazz club that stays open all night, offering after-hours jazz until 8 A.M. Nightly jams start round about 2 A.M.—the perfect time for a post-Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. Thurs.-Sun., shows start at 10. 183 W. 10th St. (929-7565).

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. Every Sunday, Doc Cheatham plays from 2 to 6. 8/22-8/27: The Roy Haynes Group plays for the Village Jazz Festival. 8/28: The big band Spirit of Life. 8/29-9/3: Alto saxophonist Bobby Watson, an Art Blakey alum who's been playing just ferociously lately, leads an electric sextet. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M.

88 Seventh Ave. So., at Bleecker St. (242-1785).

Tavern on the Green—A pricey, somewhat overwrought restaurant in a touristy Central Park rest stop. Still, the Tavern's Chestnut Room is a top-flight jazz club—with excellent sound and a full roster of stars. 8/22-9/3: Illinois Jacquet Big Band. Central Park at W. 67th St. (873-3200).

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin roundtable for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. 8/22-8/27: The Tommy Flanagan Trio plays for the Village Jazz Festival. 8/29: The Stephen Scott Trio. Sets at 9:30 and 11:30 P.M. and 1 A.M. 178 Seventh Ave. So., at W. 11th St. (255-4037). \$.

Comedy

Boston Comedy Club—Animal House ambience and, most nights, comedy to match. Wednesdays, Risa Barash hosts Women of Comedy Nights at 9:30. 8/21-8/27: Keith Robinson; Tony Woods; Kevin Brennan; Wanda Sykes-Hall. 82 W. 3rd St. (477-1000).

Caroline's Comedy Club—In Times Square just down the street from the Letterman show. 8/22: New York Comedy Night with Royale Watkins. 8/23: Gilbert Gottfried. 1626 Broadway, bet. 49th and 50th Sts. (757-4100).

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 8/22-8/27: Jeff Ross; Greer Barnes; Dave Attell; Larry Amoroso; Nancy Parker. Shows

Sun.-Thurs., 9-2. 117 MacDougal St. (254-3480).

Comic Strip—Probably the most expertly booked club in the city, this showcase offers an eclectic mix of comedians every night of the week. 1568 Second Ave., bet. 81st and 82nd Sts. (861-9386).

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. 8/21-8/27: Wayne Smith; John Rizzo; Mike King. 8/28-9/3: Nancy Redman; Phil Tagliaferri; Mark Unger. 1118 First Ave., bet. 61st and 62nd Sts. (593-1650).

Jane's Comedy Club—8/19: Andrew Diamond; Linda San Lucas; Rumpolymer. 8/26: Eric Deskin; Debbie Shea; Dan Natterman. 254 Greene St., bet. 8th St. and Waverly Place. (475-5263).

New York Comedy Club—Every Friday, the NYCC presents "New York's Best African-American and Latino comics." Every Wed. and Thurs., there's sketch comedy at 7 P.M. Shows Mon.-Fri. at 9, with extra shows Fri. at 7 and 11, Sat. at 6, 7:30, 9:30, and 11:45. 241 E. 24th St. (696-5233).

Rebar—The audience sits on well-worn couches, and the comedians try things they've never done before. It's hit and miss in terms of comedy but always entertaining. Mondays at 8. Eighth Ave. at 16th St. (627-1680).

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his Letterman appearances. 8/22-8/25: Billy Jaye; Greg Fitzsimmons; Mark Maron; Jeff Ross. 8/25-8/30: Glenn Farrington; Todd Barry; Jim David; Brian McFadden. Sun.-Thurs. at 9, Fri. at 9 and 11:30, Sat. at 7:30, 9:30, and 11:30. 236 W. 78th St. (595-0850).

Cabaret

Algonquin Hotel—That fine singer Nancy LaMott continues this week in "Something Cool," a show whose appropriate-for-August theme (incorporating "Too Darn Hot," "We're Having a Heat Wave," etc.) you can probably guess. Through 9/2. Tues.-Sat. at 9 (dinner at 7); Fri.-Sat. also at 11:30 (supper at 10:30). \$30; \$15 minimum. 59 W. 44th St. (840-6800).

Arcimboldo—On Sunday evenings through August, this East Side trattoria is offering a combination package of Italian food and opera standards performed by artists from Lincoln Center. Dinner at 7; show at 8. \$35. 220 E. 46th St. (972-4646).

Benelmans Bar—Tuesdays through Saturdays from 9:30 to 1:30, pianist Peter Mintun plays pop classics from the twenties through the forties. \$10 music charge; no minimum. Carlyle Hotel, Madison Ave. at 76th St. (744-1600).

Cafe Pierre—Dancing has recently been reinstated at this cozy, intimate room on Thurs., Fri., and Sat. evenings from 9 to 1, backed up by the romantic stylings of singer/pianist Kathleen Landis and her trio. \$10 music charge in the bar; no music charge for dinner and dancing. Jacket and tie required. 2 E. 61st St. (940-8185).

F. illi Ponte—Pianist/singer David Raleigh, Wed.-Sat. from 8 to 1. No cover, no minimum. 39 Debra's St. at Washington and West Side Highway (226-4621).

Harry's Bar—Jazz vocalist Michelle Wiley, Tues.-Sat. from 8:30 to 12:30. No cover, no minimum. New York Palace Hotel, 455 Madison Ave. (888-7000).

Michael's Pub—As always,

Performance

Hot, Hot, Hot

"Tom Waits meets Nirvana," goes the buzz, and suddenly the clattery sound of Skeleton Key is second only to the racket record labels are making on their answering machines. See them at the Knitting Factory August 25, before they're huge.



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Jazz Night Clubs

Washington Square Park Free Concert

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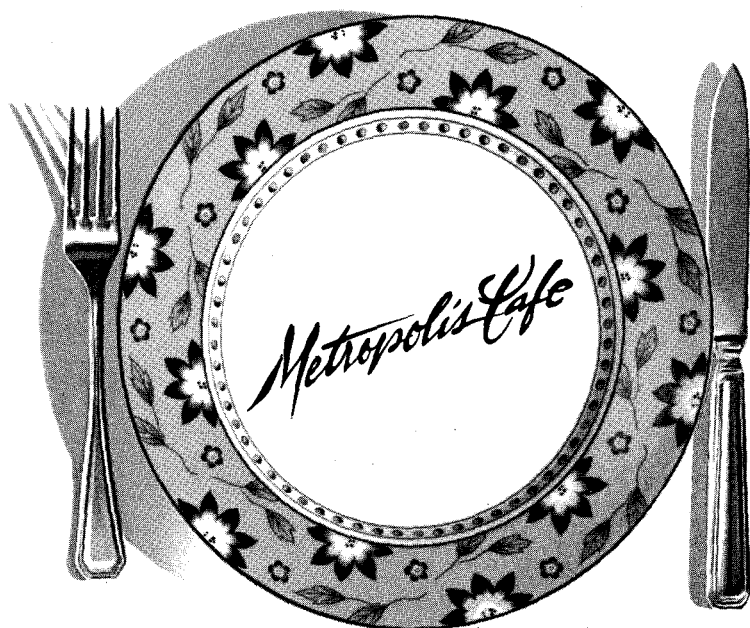
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nightlife

Woody Allen and the New Orleans Funeral & Ragtime Orchestra on Mon. at 8:45 and 11. \$35 minimum. 211 E. 55th St. (758-2272).

Rainbow and Stars—Frank Sinatra said he had "the best set of pipes in the business," and who are we to disagree? Vic Damone—say it loud and there's music playin'—brings his copyrighted brand of fifties-style cool to this intimate aerie through 9/2. Tues.—Sat. at 8:30 and 11; \$40 cover, no minimum. 30 Rockefeller Plaza, 65th floor (632-5000).

Sardi's—The Joe Traina Quintet (they used to be a quartet, but, hey, things change) has extended its successful Friday-evening engagement here indefinitely, playing jazz, swing, and show tunes with various guest vocalists at 10:30. This week, vocalist Tom Andersen ("Boys' Night Out") performs a salute to Oscar Hammerstein. No cover, no minimum. 234 W. 44th Street, Club Room, 2nd floor (221-8444).

Bars

Bar 5757—At the Four Seasons Hotel. You may require a few martinis to shell out \$18 for a burger deluxe. Luckily, this swank mausoleum has thirteen on its menu. Included among the various fruity mutations is the James Bond Original—yes, you guessed it: "shaken, not stirred." 57 E. 57th St. (758-5700).

Bar d'O—An elegant and secluded bar on a lost corner in Greenwich Village. Perfect for a rendezvous (whatever your preference). Be sure to catch Joey Arias's delinquent and daring drag show, every Tues. night. 29 Bedford St., at Downing St. (627-1580).

Beekman Bar and Books—A determinedly upscale lounge for men and the women who will marry them. The clientele is much younger than it pretends to be and is very serious about being civilized. Very serious. Very civilized. Expect cigar and whiskey know-it-alls; expect striped ties and strings of pearls; expect O.J. jokes and college fight songs. 889 First Ave., nr. 50th St. (980-9314).

Bowery Bar—The it bar, circa now. Eric Goode's controversial wall boxes out the neighborhood and contains the giddy hipsters within a very cool lounge inspired by a fifties-era Miami Holiday Inn. The fabulous crowd doesn't seem to mind a bartender for whom a request for a neat bourbon inspires paroxysms of self-doubt. 358 Bowery, at 4th St. (475-2220).

Den of Thieves—Another thumping downtown concept bar. Comfortable banquettes and some down-on-your-luck linoleum deuces so the regulars can commiserate about how hard it is to be young and fabulous all the time. Gripping rhythm from the D.J. after 11. 145 E. Houston St. (477-5005).

J. J. Beckett's—With the exception of the occasional overenthusiastic undergrad, most of the folks at the bar look as though they deserve a drink. On Wednesday nights, this Naugahyde-and-pressboard dive hosts the James Begian Three, an earnest, low-key trio that lends plenty of atmosphere. Finally, a destination bar on the Upper West Side that's not a pathetically phony friends-in-low-places theme bar. Amsterdam Ave., at 90th St. (787-9628).

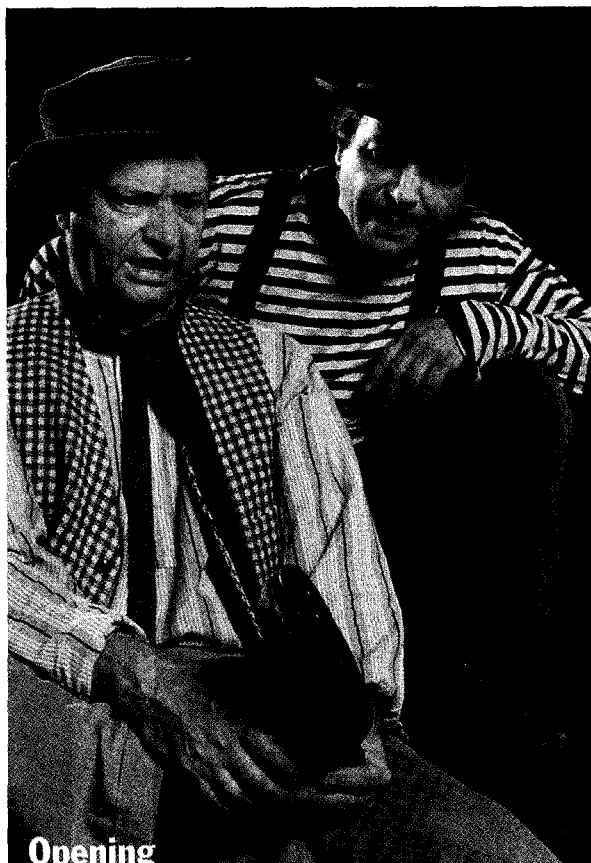
Joe's Bar—A truly lousy pool table and a men's room that begs to have its floors pissed on don't detract from the good-time feeling powered by a jukebox that earned this place the moniker "Joe's Cowboy Bar." The urban-beat-cowboy thing among some of the regulars gets a little tired—but only sometimes. 520 E. 6th St. (473-9093).

Mooney's Pub—Yes, an Irish bar worth a damn on upper Flatbush. Alas, the only one. The regular crowd is a pleasing mix of old-timers, midlifers, and punk kids. The Guinness is always good. 353 Flatbush Ave., nr. Carlton Ave., Brooklyn (718-783-9085).

Riverrun—A hybrid beer hall/subway tunnel whose most architecturally significant objects are the phone-booth-size pissiors. Have a beer with Danny, the best bartender in town. And have a boiled egg—they're free. While you're at it, drop a dime in the cheapest jukebox this side of 1940. 176 Franklin St., nr. Hudson St. (966-3894).

The Rainbow Promenade—Head bartender Dale Degroff has been creating cocktails and perfecting the classics for years, and nothing beats the view at sunset. The line starts on Thursday and lasts all weekend, so drop by early in the week. Yes, that was Ray Kelly sipping on a Manhattan. 30 Rockefeller Plaza (632-5100).

Modern Masterpiece...Child's Plays



Opening

Shall We Go? Yes, Let's Go

As both the starting point of the contemporary theater and—arguably—modern literature's preeminent metaphor for life in the twentieth century, Samuel Beckett's 1953 'Waiting for Godot' has suffered more than its share of trivial and gimmicky interpretations. Eve Adamson's straightforward approach, emphasizing the structural and musical aspects of Beckett's language, opens August 25 at the Bouverie Lane Theatre, 330 Bowery (677-0060).

Broadway

Now Playing

Arcadia—Tom Stoppard's Olivier Award-winning comedy of ideas, in which two contemporary scholars muse on the nature of time and truth while investigating a centuries-old scandal in an aristocratic household. With Blair Brown, Victor Garber, and Robert Sean Leonard; directed by

Trevor Nunn. \$37.50–\$42.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 8/27. *Vivian Beaumont Theater at Lincoln Center, 150 W. 65th St. (239-6200).* 3 hrs.

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Sarah Uriarte plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. \$22.50–\$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100).* 2 hrs. 30 mins.

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. \$37.50–\$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theatre, 1634 Broadway, at 50th St. (239-6200).* 2 hrs. 30 mins.

Crazy for You—The 1992 winner of three Tony awards, including Best Musical, is currently in its fourth year on Broadway. James Brennan and Karen Ziemba star in this musical comedy, a loose adaptation of the Gershwins' *Girl Crazy*, about a banker's son who's sent to foreclose on a theater in a mining town. Light and frothy, with Gershwin and Susan Stroman's choreography as central pleasures. Book by Ken Ludwig; co-conceived and directed by Mike Ockrent. \$15–\$67.50. Dark Thurs. Opened: 2/19/92. *Shubert Theatre, 225 W. 44th St. (239-6200).* 2 hrs. 40 mins.

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. \$44.50. Wed.–Fri. at 8, Sat. at 5 and 8, Sun. at 3. Tues.–Sat. at 8, Sat. at 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN).* 1 hr. 40 mins.

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With teen heartthrob Jon Secada as bad boy Danny Zuko. \$30–\$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200).* 2 hrs. 30 mins.

Having Our Say—A two-character play about changes in the lives of black Americans over the

past century. Emily Mann has adapted her text from the best-selling memoirs of the Delaney sisters, who, at 100 years of age and counting, have Seen It All. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Booth Theatre, 222 W. 45th St. (239-6200).* 2 hrs. 20 mins.

The Heiress—A revival of Ruth and Augustus Goetz's 1947 stage adaptation of the Henry James novella *Washington Square*, in which a domineering and oppressive father squelches his shy daughter's attempt at romance. Suitably Hollywoodized, William Wyler's film version starring Olivia de Havilland swept the 1949 Academy Awards; James, the master of moral irony who experienced the single most devastating failure of his career with a disastrous foray into dramatic writing—the play *Guy Domville*—would doubtless have appreciated the joke. With Cherry Jones (winner of both the Drama League's Distinguished Performance Award and the 1995 Tony for Best Actress in a Play for her work in the title role), Donald Moffat, Frances Sternhagen, and Michael Cumpsty; directed by Gerald Gutierrez. \$20–\$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Cort Theatre, 138 W. 48th St. (239-6200).* 2 hrs. 30 mins.

How to Succeed in Business Without Really Trying—Armed only with charming dishonesty, Matthew Broderick, in the role created by Robert Morse, rises swiftly to the top of the corporate world in a new Broadway revival of the 1961 musical. Has much become dated in Shepherd Mead's classic farce about raging ambition? Well, the Man in the Gray Flannel Suit wears Armani these days, but the songs and lighthearted satire are as sharp as ever. \$25–\$67.50. Mon.–Sat. at 8, Wed. and Sat. at 2. *Richard Rodgers Theatre, 226 W. 46th St. (307-4100).* 2 hrs. 40 mins.

Indiscretions—Cocteau's *Les Parents Terribles*, a bittersweet farce about the tangle of complicated relationships within an eccentric, self-obsessed family, in a new English translation by Jeremy Sams. This production comes to Broadway from London's Royal National Theatre; among those getting unhealthily involved with each other are Kathleen Turner, Eileen Atkins, Roger Rees, Jude Law, and Cynthia Nixon. \$45–\$60. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore Theatre, 243 W. 47th St. (239-6200).* 2 hrs. 30 mins.

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its ninth year on Broadway, is the fifth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schönberg; music by the latter; lyrics by Herbert Kretzmer. \$15–\$65.00. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200).* 3 hrs. 15 mins.

Love! Valour! Compassion!—Terrence McNally's bittersweet drama (winner of the 1995 Tony Award for Best Play) about eight gay men who come

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-880-0740.

together at a country home over the course of several holiday weekends. With Mario Cantone, John Glover, Stephen Bogardus, T. Scott Cunningham, Randy Becker, Richard Bekins, and Justin Kirk. Directed by Joe Mantello. \$15-\$45. Through 9/2, Mon.-Sat. at 8, Wed. and Sat. at 2; 9/3-9-17, Tues.-Sat. at 8, Sat. at 2, Sun. at 2 and 7. Through 9/17. *Walter Kerr Theatre*, 219 W. 48th St. (239-6200). 3 hrs.

Miss Saigon—A reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. \$15-\$67.50. Mon.-Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater*, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.

The Phantom of the Opera—In its eighth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,000-performance mark recently and edging into seventh place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. \$15-\$65. Mon.-Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 1/26/88. *Majestic Theater*, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swift-

Smokey Joe's Cafe: The Songs of Leiber and Stoller—

They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that is rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. \$49.50-\$67.50. At the *Virginia Theatre*, 245 W. 52nd St. (239-6200)? Uh-huh. 2 hrs. 10 mins.

Sunset Boulevard—Patti LuPone's Norma Desmond was a tough gutter sparrow; Glenn Close's—close, but no cigar—a cross between the cigar-store Indian and a cathedral gargyle. Now there is Betty Buckley, whose presence appears to have rewritten, recast, and redirected the entire show. Unlike previous Normas, she abounds in childlikeness, girlishness, womanliness, and age-old humanity—the whole spectrum. Whereas other Normas made me laugh and shudder, this one also made me smile and cry. Moreover, she brings attractiveness and sexiness to the role. (At last Joe Gillis has a believable and disturbing dilemma; to be this Norma's kept man could give gigoism a good name.) Most important of all, she can sing. Every note is in place, and you can hear the pianissimos as well as the fortes. And it is not only musical singing, it is also musical acting. She knows how to characterize with her singing

Off Broadway

Previews and Openings

The Food Chain—The playwright Nicky Silver (*Pterodactyls*, *Raised in Captivity*) is a young master of the theater's most challenging trick, often attempted and rarely successful: making audiences gasp in (moral) horror while simultaneously shrieking with laughter. (Aristotle thought this was impossible; shows you how much he knew.) His latest black farce, arriving here after a successful run in Washington last summer, concerns the import of obesity upon sex (straight, gay, and varied) and its attendant emotions. And a Jewish mother is thrown in—just, no doubt, to make sure the whole thing remains a comedy. \$40. Mon.-Sat. at 8, Wed. and Sat. at 2:30. Opens 8/24. *Westside Theatre*, 407 W. 43rd St. (307-4100).

Waiting for Godot—\$24/TDF, \$19 seniors, \$12 students. Thurs.-Sat. at 8, Sun. at 3 through 10/15, when it goes into rotating repertory with the Jean Cocteau Repertory's second play of the season. Begins performances 8/25 for a 9/1 opening; through 11/4. *Bouwerie Lane Theatre*, 330 Bowery (677-0060).

Now Playing

After-Play—After a successful limited run at the Manhattan Theatre Club earlier this year, the actress Anne Meara's debut play about four old friends sharing a New York evening of dinner, theater, and memories has reopened a few blocks west, with Meara stepping into the role previously performed by Rue McClanahan. Tues.-Sat. at 8, Wed. at 2:30, Sat. at 5, Sun. at 3. *Theatre Four*, 424 W. 55th St. (239-6200).

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. \$30-\$40. Tues., Wed., Thurs. at 8, Wed. at 5, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre*, 434 Lafayette St. (254-4370).

Death Defying Acts—An evening of three one-act plays by Woody Allen, David Mamet, and Elaine May. With Valerie Harper, Kelly Bishop, and Brian Reddy; directed by Michael Blakemore. \$35-\$45. Tues.-Sat. at 8, Sat. at 2, Sun. at 3 and 7; after 8/20, Sun. schedule changes to 3 and 7:30. *Variety Arts Theatre*, Third Ave. at 13th St. (239-6200).

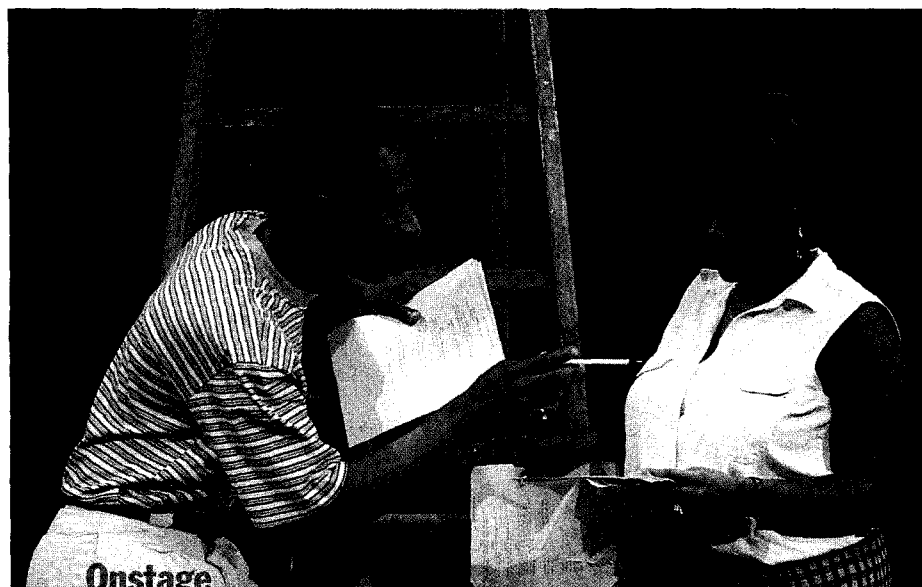
Ecstasy—The director Mike Leigh, whose international reputation is based on films (*Naked*, *Life Is Sweet*) about English working-class families and lost souls looking for a little cheerfulness in tough times, is equally well known at home as the writer of stage plays mining a similar sociopolitical vein. In the New Group's production of this 1979 script, a young woman fends off loneliness and an abusive boyfriend, less depressingly than you might expect. \$25. Mon.-Fri. at 8, Sat. at 4 and 8:30. *Judith Anderson Theatre*, 422 W. 42nd St. (279-4200).

The Fantasticks—The musical perennial that, happily, refuses to go away. \$35. Tues.-Fri. at 8; Sat. at 3 and 7; Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theatre*, 181 Sullivan St. (674-3838).

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. \$35-\$55, which includes a mitzvah meal. Opened: 10/9/94. Thurs. at 7:30; Fri. at 8; Sat. at 7; Sun. at 1 and 5. *Soho Playhouse* (formerly *Playhouse on Vandam*), 15 Vandam St. (691-1555).

John & Jen—A musical family story by Tom Greenwald and Andrew Lippa. \$25. Wed.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Little Theatre*, 130 W. 44th St. (997-1780).

London Suite—If It Isn't Broken Don't Fix It Dept.: Neil Simon, author of *Plaza Suite* and *California Suite*, has crossed the Atlantic for the locus of this latest four-vignette *comédie sentimentale*, on view at the Off Broadway Union Square Theatre. (Meanwhile, up on West 52nd Street, the big Neil Simon Theater is dark.) Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Union Square Theatre*, 100 E. 17th St. (307-4100).



High-School Confidential

Unimpressed by the cooler-than-thou 'tude of Larry Clark's *Kids*? Check out the more realistic takes on teen sexuality, drug use, and the streets offered in Summer Play Party, MCC Theater's program of professional workshop productions of one-act plays by New York City public-high-school students, who should know. August 24 through 27 at 120 West 28th Street (727-7765); call for detailed schedule.

ly and involvvely that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. The cast here is a true constellation: John McMartin's rubber-legged Cap'n Andy; the starched, beady-eyed Parthy of Elaine Stritch; Rebecca Luker; Mark Jacoby; Michel Bell; Gretha Boston; and Lonette McKee's penetratingly sung Julie, which is also shatteringly acted. This *Show Boat* is a dreamboat. (Simon; 10/17/94) \$30-\$75. Opened: 10/2/94. *Gershwin Theater*, 222 W. 51st St. (307-4100). 3 hrs.

voice, how to make an emotion *cantabile*. It moves you as much as her acting in a seamlessly compelling musical-comedy performance. With her truthness heightening everyone else's acting while giving us a Norma who will remain the norm, 10086 Sunset Boulevard becomes as important a number in musical annals as 1066 in English history—that of the Norma(n) Conquest. (Simon; 8/7/95.) \$25-\$70. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Beginning 9/11: Mon.-Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre*, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.

Off the Wall—The latest entry in the genre of so-called "interactive" comedies. This one places audiences in the midst of an unscrupulous, high-stakes art auction. \$39, which includes your choice of a three-course dinner or a \$15 beverage allowance. Wed. and Thurs. at 7, Sun. at 6. *IBIS Supper Club*, 327 W. 44th St. (307-4100).

One Woman Shoe—After playing five sold-out weeks in January and February, this comedy by the brother-and-sister team of David and Amy Sedaris in which six women from various points on the social scale express their personal *tsuris* through song, dance, and monologue. \$15/TDF Mon. at 8, Thurs. at 8, Fri.-Sat. at 10. Through 8/26. *The Club at La MaMa*, 74A E. 4th St. (475-7710).

The Only Thing Worse You Could Have Told Me—Fourteen vignettes from contemporary gay culture, written by Dan Butler, best known these days as the aggressively hetero Bulldog on NBC's *Frasier*. Mr. Butler usually performs them as well; he's currently being spelled by the Olympic medalist and author Greg Louganis. \$35. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Actors' Playhouse*, 100 Seventh Ave. So., at Christopher St. (307-4100).

Party—Truth-or-dare high jinks are at the center of Chicago playwright David Dillon's comedy about seven gay men. Scene to watch for: a nude group tribute to Karen Carpenter. \$37.50-\$40. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. *Douglas Fairbanks Theatre*, 432 W. 42nd St. (239-6200).

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." \$35. Mon. and Thurs.-Sat. at 8; Sun. at 3 and 7; Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre*, 1553 Broadway, at 46th St. (695-3401).

Pets—"I think I could turn and live with animals," wrote Walt Whitman, "they are so placid and self-contained." That, more or less, is the premise of this new musical revue—assembled by Helen Butleroff from the songs of some seventeen lyricists and composers—about the bonds between people and their Significant Nonhuman Others. \$35. Wed.-Sun. at 8, Wed., Sat., and Sun. at 2. *Theatre East*, 211 E. 60th St. (307-4100).

Schoolhouse Rock Live!—A stage adaptation of ABC's popular Saturday-morning cartoon series, which ran from 1973 to 1985 and introduced the work of composers and lyricists like Bob Dorough, Dave Frishberg, and Lynn Ahrens to the under-12 set. \$10-\$15 kids, \$20-\$25 adults. Wed.-Sat. at 8, Fri. and Sat. at 10, Sun. at 2. *Atlantic Theatre*, 336 W. 20th St. (239-6200).

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dance, clap, and generally bang on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. \$29-\$39.50. Tues.-Fri. at 8; Sat. at 7 and 10:45; Sun. at 3 and 7. Opened: 2/27/94. *Orpheum*, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).

Swingtime Canteen—A forties wartime revue in which an all-girl band and cast send the boys off to battle with songs by Frank Loesser, Johnny Mercer, Jimmy van Heusen, Harry Warren, et al. in their hearts. \$37.50-\$40. Tues.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3. *Blue Angel*, 323 W. 44th St. (239-6200).

Sylvia—A. R. Gurney's latest foray into the emotional terrain of northeastern WASPism focuses on a New York City couple whose plans for their kid-free golden years are altered by the unanticipated factor of a small dog. With Mariette Hartley, John Cunningham, Derek Smith, and Sarah Jessica Parker as, uh, the dog. Directed by John Tilling. \$45. Mon.-Sat. at 8, Wed. at 2, Sat. at 5. *Manhattan Theatre Club Stage I*, 131 W. 55th St. (581-1212).

Three Tall Women—Edward Albee's Pulitzer Prize-winning drama about a wealthy 92-year-old widow who reexamines the events of her life; directed by Lawrence Sacharow. \$42.50-\$45. Tues. at 7:30, Wed.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. Opened: 4/12/94. Through 8/26. *Promenade Theatre*, 2162 Broadway, at 76th St. (239-6200).

Time and the Wind—A musical revue about contemporary New York romances by Galt MacDermot, the composer who brought sixties counterculture—or a reasonable facsimile thereof—to Broadway in 1968 with *Hair*. \$25. Tues.-Fri. at 8,

Wed. at 2, Sat. at 5 and 8:30. *John Houseman Studio Theatre*, 450 W. 42nd St. (239-4324).

Tony 'n' Tina's Wedding—A wedding at St. John's Church, 81 Christopher St.; then a reception at 147 Waverly Pl., with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. \$60-\$75. Tues.-Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88 (279-4200).

Travels With My Aunt—Brian Murray and Larry Linville (among others) play assorted men, women, children, and small domestic animals in a knockabout stage

play about life beyond the oppressive confines of urban gay subculture. \$25. Tues.-Fri. at 8, Sat. at 7 and 10, Sun. at 7. *Theatre Off Park*, 224 Waverly Pl., bet. Perry and 11th St. (279-4200).

We'll Meet Again—A one-woman show written and performed by Vicki Stuart, featuring the songs she came to know as a child growing up in England during World War II ("You'll Never Know," "Long Ago and Far Away," etc.). \$36. Tues.-Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 9/30. *45th Street Theatre*, 354 W. 45th St. (246-4707).



Summer Shtick

Trevor Anthony (left) and Daren Taylor mug it up in *Crash Course!*, an evening of current-event-based one-act comedies that make the funny on characters ranging from Henry V to O. J. Simpson. Through August 27 at Chelsea Playhouse, 125 West 22nd Street (713-5006).

adaptation of Graham Greene's comic novel. \$27.50-\$45. Mon.-Sat. at 8, Wed. and Sat. at 2:30. *Minetta Lane Theatre*, 18 Minetta Ln. (307-4100).

Troilus and Cressida—Before 1898, no historical record exists of a performance of Shakespeare's take on the Trojan War of Homeric myth—explainable, maybe, by the difficulties earlier generations had in conceiving of war as an apparently meaningless and savage hodgepodge of ironic discontinuity, petty motives, and pointless waste. As those of us around today might say, is there a *problem* here? Before the mid-twentieth century, scholars labored mightily to read the play in the conventional terms of battlefield valor (virtuous-but-doomed Trojans tragically overpowered by nasty Greeks); contemporary audiences are more likely to experience it as a forerunner of the work of—say—David Rabe. This summer's second Shakespeare in Central Park production is directed by Mark Wing-Davey, with Neal Huff and Elizabeth Marvel in the title roles. Tues.-Sun. at 8:15 at the *Delacorte Theatre*, Central Park; closest park entrances are at 81st St. and Central Park West and 79th St. and Fifth Ave. Tickets are distributed at the theater from 1 on, and at the *Public Theater*, 425 Lafayette St., from 1 to 3, on the day of performance only. Through 9/3. For further information, call 598-7100.

2 Boys in a Bed on a Cold Winter's Night—Two contemporary men look for something more permanent than a passing sexual fling in James Edwin Parker's

its contemporary equivalent, hip-hop, aspire to something similar? *GhettOriginal*, seven guys and three women with really cool nicknames, is presenting its new work-in-progress—part docudrama, part dance concert, and part throwdown—at P.S. 122 through September 2. \$12. Wed.-Sat. at 9. P.S. 122, 150 First Ave., at 9th St. (477-5288).

The Last Magic Show—\$12. Wed. at 8 and 10. *Playquest Theater Company*, 4 E. 28th St. (779-0170).

Look Back in Anger—\$12/TDF; TDF + \$5 Fri.-Sun. 8/21, 23-26, 28 at 8; 8/27 at 3. *Downtown Denver*, 552 W. 53rd St., (604-4964).

Loving That Man of Mine—\$25. Fri. and Sat. at 8, Sat. and Sun. at 3. Through 8/27. *Riant Theater*, 161 Hudson St., 4th Floor (925-8353).

Measure for Measure—\$10. Wed.-Sat. at 8. Through 8/26. *American Theatre of Actors*, 314 W. 54th St. (581-3044).

The Men's Room—\$12. Mon., Thurs.-Sat. at 8. Through 8/28. *Camilla's Theatre Gallery*, 44 Walker St., bet. Church and Broadway (925-9456).

A Midsummer Night's Dream—Free. Fri.-Sun. at 8; through 9/24. Southwest corner of Washington Square Park.

The Philanderer—\$12. Wed.-Sat. at 8, Sun. at 3. Through 8/27. *Renegade Theatre Company*, 459 Columbus Ave. (874-7290).

Seascape With Sharks and Dancer—\$12. Mon., Thurs.-Sat. at 8, Sun. at 2. Through 8/27. *Trilogy Theatre*, 341 W. 44th St. (489-1632).

Off-Off Broadway

Beyond Therapy—A revival of Christopher Durang's 1981 farce about a man and woman whose romance begins with a personals ad and (nearly) ends in the respective offices of their insane psychotherapists. \$12 plus two-drink minimum. Fri. at 8, Sat. at 10. *Trocadero Cabaret*, 368 Bleecker St. (330-7607).

The Caucasian Chalk Circle—\$15. Tues.-Sat. at 8, Sat. at 2, Sun. at 3. Through 8/26. *Vineyard Theatre*, 108 E. 15th St. (683-9772).

Control Top—\$12. 8/22, 29 at 8. *Camilla's Theatre Gallery*, 44 Walker St., bet. Church and Broadway (925-9456).

Crash Course!—\$12. Tues.-Sat. at 8, Sat. and Sun. at 3. Through 8/27. *Chelsea Playhouse*, 125 W. 22nd St. (713-5006).

Entremeses—You know him as the author of *Don Quixote*, of course. Before he found success as a novelist, though, Miguel de Cervantes had an equally extensive career as a playwright. The Puerto Rican *Traveling Theatre* is presenting free performances of three of his single-act playlets at various outdoor locations through August 27. Call 354-1293 for scheduling and locations.

Festival of New York Plays—\$12/TDF weekdays, TDF + \$5 weekends; \$35 unlimited admission. Wed.-Sat. at 8, Sun. at 3. Through 9/3. *Synchronicity Space Theatre*, 55 Mercer St. (925-5240).

GhettOriginal—American tap dancing started out as a street-corner dance improvised by urban kids and went on to become the epitome of theatrical elegance; why shouldn't

Restaurants

Bird Steak...Court Food...Bitters

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. 38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.

American Renaissance—The dining room of Eric Blaubeck's grand restaurant in the American Thread Building looks like the monastery of the order of Saint Liberace. Chef Blaubeck uses very of-the-moment infusions to create some of the freshest and most carefully prepared food in town. 260 W. Broadway, two blocks south of Canal St. (343-0049). (E) AE, MC, V.

Arqua—Traditional Northern Italian fare served in a dining room that is as spare and elegant as downtown gets. Watch out—the big guy in the apron is an inspiring tenor disguised as a waiter, and he's been known to break into conversation-stopping song without warning. Owner Leo Pulito has an impressive wine cellar. 281 Church St. (334-1888). (E) AE, DC, DS, MC, V.

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. 193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). (M) AE, MC, V.

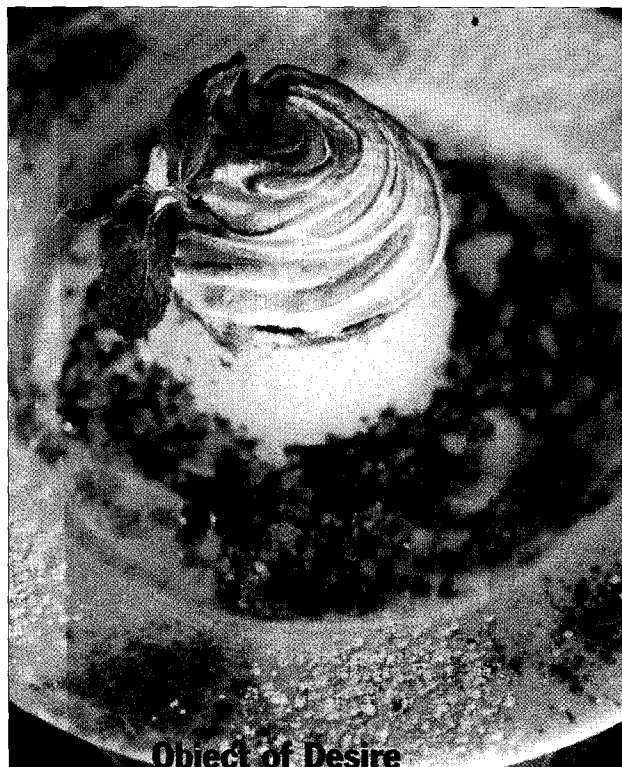
Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. 80 Bayard St. (406-2292). (I) (\$).

Bouley—Born to French parents and raised on his grandparents' farm in Connecticut, David Bouley knows the basics of classic French cooking, but he's given them his own signature style. Reserve weeks in advance, especially for Friday or Saturday night. There's a prix fixe at lunch and a six-course degustation at dinner. 165 Duane St., nr. Hudson St. (608-3852). (E) AE, CB, DC, DS, MC, V.

Cascabel—An elegant dining room with a rotating art collection, at a now-bustling intersection on the eastern border of SoHo. Chef Tom Valenti's inventive rustic, Italian-accented American offerings continue to wow. Pastry chef Lincoln Carson's peppermint bombe provides an explosive close to the meal. 218 Lafayette St., nr. Spring St. (431-7300). (E) AE, MC, V.

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. 2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef/owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is



Object of Desire Juneau is Burning

The single-serving baked Alaska at Flowers (21 West 17th Street) respins that *echt*-sixties dinner-party dessert spectacle as a multi-textured space-age ice-cream sundae. Pastry chef Kim Guilbert folds caramel, crunchy pistachio brittle, and chocolate chunks into vanilla ice cream; layers it with devil's-food cake; and tops it with Italian meringue.

dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. 131 Sullivan St., at Prince St. (677-4100). (M) AE only.

Ecco—A beacon in the wilderness that is Chambers Street. Old-world charm and an excellent seasonal antipasto offering. The very charming, narrow booths line the east wall and tile floors take you back to the Gilded Age. 124 Chambers St., nr. Sixth Ave. (227-7074). (M) AE, CB, DC, DS, MC, V.

Filli Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. 39 Debosses Street (226-4621). (M) AE, DC, MC, V.

Hudson River Club—From this Frank Lloyd Wright-ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. Chef Waldy Malouf uses farmers and their produce from along the Hudson River valley to re-invent traditional American fare. 4 World Financial Center (786-1500). (E) AE, DS, MC, V.

Kelley and Ping—The type of classy noodle house that could only exist—and thrive—in SoHo. 127 Greene St., nr. Prince St. (228-1212). (I-M) AE, MC, V.

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. 462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, TM, V.

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. Catch the jazz brunch in this cozy dining room every Sunday. 18 King St., at Sixth Ave. (924-3434). (M) AE, TM.

Montrachet—Owner Drew Nieporent now has three places in New York, including Nobu and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. 239 W. Broadway, nr. White St. (219-2777). (E) AE only.

Nick and Eddie—If every neighborhood had a corner comfort-food port like this one, most of us would never leave. So we travel to this muted room with the other strivers, hustlers, strictly business types, and family-night-outers who flock to feel like part of the woodwork. 203 Spring St., at Sullivan St. (219-9090). (M) AE, MC, V.

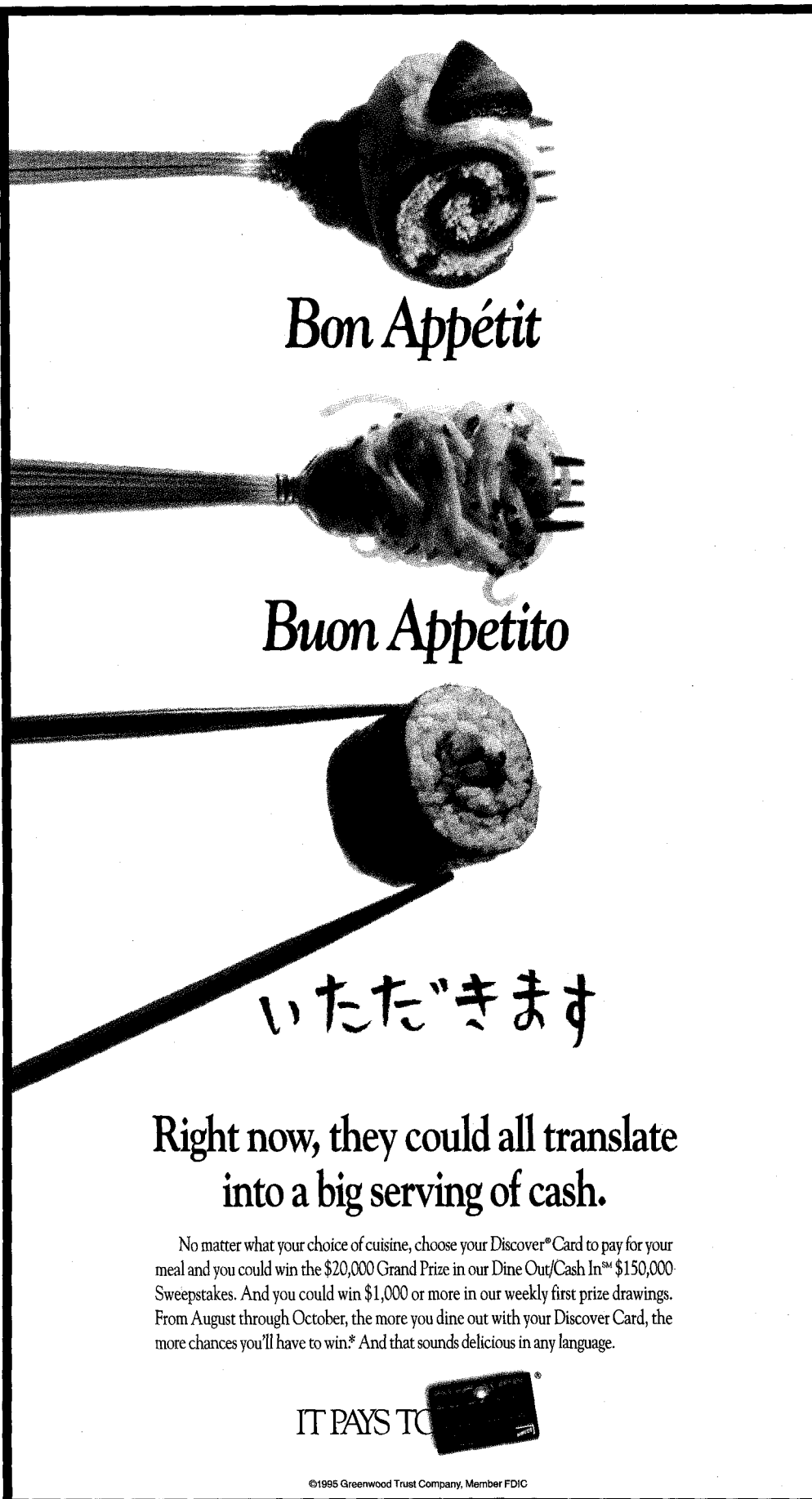
Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. 105 Hudson St. (219-0500). (E) AE, MC, V.

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. 145 W. Broadway, nr. Thomas St.

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some New York advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, \$35 and over per place; (M) = moderate, \$15-\$30 per place; (I) = inexpensive, \$15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: (\$) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.



Bon Appétit

Buon Appetito

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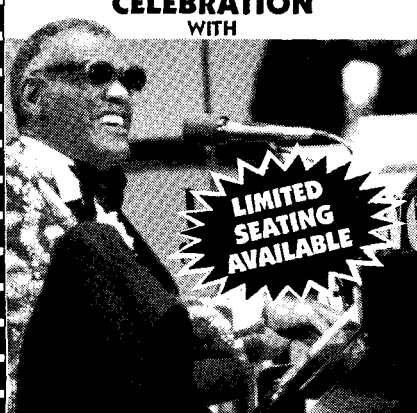
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(233-0507). (M) AE, MC, V.

Pierino—An Italian dining room full of businesspeople and city politicians for lunch and dinner for the bankers on their way uptown offering meta-traditional dishes like lobster and steak. Yes, that was Peter Vallone. 107 Reade St. (513-0610). (M) AE, DC, DS, MC, V.

Raoul's—The dull roar in this cavelike bistro—aging gracefully amid the high-strung Thoroughbreds of SoHo's restaurant racetrack—is a heartwarming sound. 180 Prince St., nr. Thompson St. (966-3518). (M) AE, MC, TM, V.

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. 103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. 143 Spring St. (431-3993). (M) AE, MC, TM, V.

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the creative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. 375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.

South Street Seaport

Cafe Fledermaus—Soups, salads, sandwiches, and other cold fare served in a glass-enclosed dining room on the promenade, with a view of the passing herd and the occasional street performer. 1 Seaport Plaza (269-5890). (I-M) AE, DC, MC, TM, V.

Fulton Street Cafe—A teeming outdoor café on the cobblestone promenade is the highlight of this seafood restaurant. Stop by and watch the show. 11 Fulton St. (227-2288). (I) AE, CB, DC, MC, V.

Gianni's—A standout among the meager pickings at the Seaport. Good view of the people on parade, if that's important. Yes, an Italian menu. 15 Fulton St. (608-7300). (M) AE, CB, DC, MC, V.

Harbor Lights—Comfort food in elegant French-ish environs with a breathtaking view of three bridges. Pier 17, 3rd floor (227-2800). (E) AE, CB, DC, DS, MC, TM, V.

Liberty Cafe—Stadium-size oyster bar with a panoramic view of the East River and the harbor. The attached dining room also offers seafood and an astounding view of the financial district, the harbor, and the tangle of masts of the Peking, Ambrose, and Wavertree moored at the Seaport Museum. Pier 17, 3rd floor (406-1111). (M) AE, CB, DC, MC, TM, V.

Macmenamin's Irish Pub—If you're not impressed by a magnificent view of the harbor from the outdoor deck, there's pub grub, a wide selection of beer, and televised sports. Pier 17, 3rd floor (732-0007). (I) AE, CB, DC, MC, V.

North Star Pub—Stocked like a London pub, frequented by Wall Streeters and homesick tourists. Fish and chips and bangers and mash just about as close as you'll get to the real thing. 93 South St. (509-6757). (I) AE, DC, MC, V.

Pedro O'Hara—Nouveau Mexican and barrel-size frozen drinks on the promenade. Pier 17 (227-

6735). (I-M) AE, DC, MC, V.

Roebling's Bar and Grill—No view of the bridge designed by the namesake builder, but wood paneling and brass lend old-world charm to this second-floor sea grill. 11 Fulton St., in Fulton Market Bldg. (608-3980). (M) AE, CB, DC, DS, MC, TM, V.

Sequoia—Comfort food amid the thematic collegiate yacht-club ambience. If only there were scull races in the East River, this would be the perfect vantage point. Pier 17, 111 John St. (732-9090). (M) AE, CB, DC, MC, V.

Sgarlato's Cafe—Italian cooking and a view of the three bridges that span the East River south of 59th Street. Pier 17, Promenade Level. (619-5226). (M) AE, CB, DC, DS, MC, V.

Below 14th Street, East

Apple Restaurant—This Village restaurant features two kitchens: one for vegetarians, one for carnivores. And a Vietnamese menu. 17 Waverly Pl. (473-8888). (I) AE, MC, V.

Baby Jake's—If hipster food isn't grilled, it's fried. Try the po'boys. Innovative booth deployment in the front of the room gives you a window view. 14 First Ave., nr. 1st St. (254-BABY). (M) AE only.

Casanis—A shrine to French barroom bric-a-brac in the basement. A bistro that is as Paris was in the sixties. Yes, that was Jean-Paul Belmondo. 54 E. 1st St. (777-1589). (M) (\$).

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. 12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.



Shopping The New Red Meat

Maybe it's not as initially repulsive as the idea of devouring swan meat, but most of us will need to overcome our general resistance to making dinner out of long-necked, fine-feathered birds before we try the only exotic meat not to taste like chicken. Ostrich, available now at Balducci's for \$18 per pound, is remarkably beefy but with 40 percent less fat.

Photograph by Kenneth Chen.

Haveli—Haveli distinguishes itself from the Sixth Street strip, for its food as much as its upscale decor. Possibly the only East Village restaurant with an intentionally shattered windowpane. 100 Second Ave., nr. 6th St. (982-0533). (I-M) AE, CB, DC, MC, V.

Nickerbocker Bar and Grill—A subdued steakhouse with vintage items on the walls—Hirschfelds, copies of the *Saturday Evening Post*, and nineteenth-century curios. A sophisticated combination of gastronomy and history. 33 University Pl., at E. 9th St. (228-8490). (M) AE, CB, DC, MC, V.

L'Udo—This cool, countrified French and Italian restaurant has rough-hewn walls with fascinating frescoes and outdoor seating that welcomes warmer weather. A changing art exhibition is hung on the walls around the garden. 432 Lafayette St. (388-0978). (M) AE, TM.

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. 24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. 83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. 28 Cornelia St. (929-3693). (I) MC, V.

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. 268 Sixth Ave., nr. Bleeker St. (982-3300). (I-M) (\$).

C3 Restaurant—Henry James's Village was never like this: crawfish-and-turkey-sausage paella, coconut-curry salmon and lobster-and-shrimp ravioli are some of the dishes on the eclectic menu. Traditionalists can stop in for tea after a stroll through Washington Square Park. 103 Waverly Pl. (254-1200). (M) AE, DC, MC, V.

Da Silvano—Trattoria with tables out front converts this thoroughfare into a people promenade. Great food and views of the local color. Yes, that was Anna Wintour. 260 Sixth Ave., nr. Bleeker St. (982-2343). (M) AE, MC, V.

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. 75 Greenwich Ave. (255-5489). (I-M) AE, DC, DS, MC, V.

Jane Street Seafood Cafe—Can you imagine a first-rate seafood grill in the middle of Ohio? That's the feel of this Greenwich Village favorite. Some of the best prepared but least imaginatively presented fish in town—try the pompano whenever it's available. 31 Eighth Ave., at Jane St. (242-0003). (M) (\$).

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en crouste, and cassiolette. 314 W. 11th St. (620-0393). (M) AE, MC, V.

Mary Lou's—According to the "100 Coolest New Yorkers" ranking in the *Daily News*, hostess/chef/owner Mary Lou Baratta is the fifty-second-coolest person in the city. She runs a cozy romantic spot specializing in seafood. It's hard to be cool before 11 P.M., so Mary Lou's kitchen serves until one in the morning. 21 W. 9th St. (533-0012). (M) AE, DC, DS, MC, TM, V.

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. 112 First Ave., nr. 7th St. (254-2353). (I-M) AE, MC, V.

Nine Muses Cafe—Cheerful Greek newcomer transforms this corner of the West Village into Mykonos, especially after a glass or two of ouzo. Try the fresh grilled octopus and fish brochettes. 569 Hudson St., at W. 11th St. (741-0009). (M) AE,

DC, MC, TM, V.

One if by Land, Two if by Sea—Elegant Village restaurant situated within an eighteenth-century carriage house previously owned by Aaron Burr. Four fireplaces and nightly piano music enhance a fine menu of American specialties like beef Wellington. 17 Barrow St. (228-0822). (E) AE, CB, DC, MC, V.

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarç. Be prepared to overdose on garlic. 62 Charles St. (929-3189). (M) (\$).

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. 69 MacDougal St. (673-0390). (M) AE, DS, MC, V.

14th-42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. 36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. 2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudi by way of Pee-wee Herman, Flay turns out fiery, bold dishes like paella with duck as well as a perfectly cooked rack of lamb. 23 E. 22nd St. (228-2200). (M) AE, CB, DC, MC, V.

Cafe Beulah—Delightful southern specialties prepared by chef-owner and former baritone opera singer Alexander Smalls. Petal-yellow walls and high wainscoting soothe, and wonderfully private banquettes against one wall make dining on sophisticated southern fare a delight. 39 E. 19th St. (777-9700). (M) AE, MC, TM, V.

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that...? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. 24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. 122 E. 27th St. (481-7372). (M) AE, DC, MC, V.

Les Halles—Even though it hasn't been around forever, this utterly perfect re-creation of a Left Bank bistro seems like it has. This is the place to come for onion soup, steak frites, celeri remoulade, crème caramel—that sort of thing. 411 Park Ave. So., bet. 28th and 29th Sts. (679-4111). (M) AE, CB, DC, MC, V.

Live Bait—Southern-style home cooking that sticks to your ribs. Used to be that everyone and his mother had the baseball cap from this joint. Well known for a bar that reminds some of those bright college days. 14 E. 23rd St. (353-2400). (M) AE, TM.

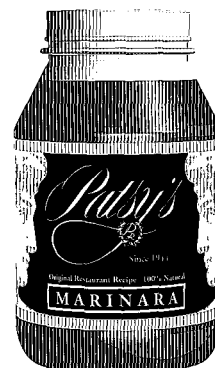
Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. 102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.

Park Bistro—Provençal offerings prepared and served with notable agility in an intimate—sometimes crowded—setting. 414 Park Ave. at 28th St. (689-1360). (M) AE, CB, DC, MC, V.

Patria—Zesty Latin American fare brought to you in a festive high-energy atmosphere. The three-story dining room suits the changing mood of diners: bright and airy by day and warm and earthy by night. Chef Doug Rodriguez comes from Miami via a childhood in Brooklyn. Really. And Ariel La-

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cayo may be the coolest maître d' in town. Try the Mojito, Patria's signature drink made from sugarcane. 250 Park Ave. So., nr. 20th St. (777-6211). (M) AE, MC, V.

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. 21 E. 16th St. (243-4020). (M) AE, DC, MC, V.

Water Club—The setting and view from this East River barge is what all the fuss is about. The American fare is fine. 500 E. 30th St. (683-3333). (E) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. 216 Eighth Ave., at 21st St. (243-4433). (E-M) (\$).

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. 40th St., between Fifth and Sixth Avenues (840-6500). (M-E) AE, DC, MC, V.

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro/New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. 107 W. 17th St. (989-0303). (E) AE only.

Lola—A lively front room gives way to a vast and airy back room, made surprisingly private by the centrally located banquettes. Regulars swear by the onion rings, but the kitchen also does a fine job with more ambitious dishes like roasted halibut with horseradish whipped potatoes, lamb chops, and Thai paella. Check out the Sunday gospel brunch. 30 W. 22nd St. (675-6700). (M) AE, MC, TM, V.

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now, the only restriction is the chef's efforts to use organic ingredients. Butter, beef, and crème brûlée abound. Enjoy. 200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.

Moran's—Charming and timeless New York City pub that's been around for 38 years. The friendly staff is, you guessed it: Irish. 146 Tenth Ave., at 19th St. (627-3032). (M) V, MC, AE, DC.

Simply Pasta—A casual, Northern Italian spot that claims to have the best tiramisu in town, as well as a host of pasta specialties. Try the black fusilli with seafood in a marinara sauce. 120 W. 41st St. (391-0805). (I) AE, DC, MC, V.

World Yacht—It's about a boat ride. Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.

43rd-56th Streets, East Side

Ambassador Grill—Contemporary cuisine with global accents befitting the U.N. bigwigs who stop by for lunch. Friday-night seafood fest offers an unlimited raw bar. Yes, that was Jacques Cousteau. 44th St. in the U.N. Plaza-Park Hyatt (702-5014). (M) AE, CB, DC, DS, MC, V.

Bull & Bear—As the name suggests, a good-old-days watering hole and steakhouse for a strictly business crowd. The dark-wood club ambience draws a well-suited crowd for dinner that stays for drinks at the bar. 301 Park Ave., entrance on Lexington Ave. at 49th St. (872-4900). (M) AE, DC, MC, V.

Denim & Diamonds—Above all else, this countifried dance hall is a destination if you're in midtown and fancy a hoedown. The Texas-style barbecue is there if you work up an appetite. 511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. 99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.

Fresco—It's a family affair: the Scottos, including broadcasting star Rosanna, have created a room where you'll find stars at your feet and hearty portions of modern Tuscan fare (rich homemade pasta, thin and crispy grilled pizza, chops and fish) on the table. 34 E. 52nd St. (935-3434). (M) AE, DC, MC, V.

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The \$46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. 2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.

Lutece—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reigns to relative innovator Eberhard Müller. The kitchen still astonishes. 249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.

Oceana—A formal setting and fish-savant Rick Moonen's extensive and excellent seafood menu make this room a favorite for business lunches and romantic evenings alike. 55 E. 54th St. (759-5941). (E) AE, DC, MC, V.

San Martin's—Continental cuisine with big, squishy booths. Eurocafé feel bolstered by a selection of foreign dailies on the tables out front. 143 E. 49th St. (832-0888). (M) AE, DC, DS, MC, TM, V.

Shimbashi—Authentic Japanese cuisine, including tempura, sukiyaki, teriyaki, and sushi, served in elegant surroundings. 280 Park Ave., at 48th St. (661-3915). (M) AE, CB, DC, MC, V.

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American fare with Continental touches. The dinner crowd comes to rubberneck and dance. Wednesday through Saturday there's a carnival-inspired cabaret. 151 E. 50th St. (753-1144). (M-E) AE, CB, DC, DS, MC, TM, V.

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. 200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, DS, MC, V.



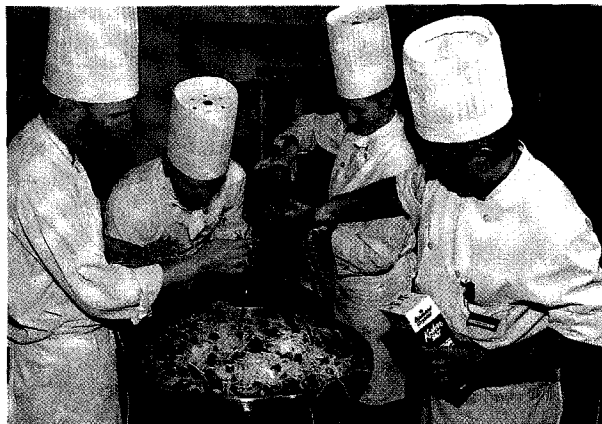
Tasting Back
when England ruled India, English brewers shipped beer to their countrymen by way of the Cape of Good Hope—a six-month voyage that proved hopeless for those fragile ales. The solution—colonialism's gift to brewing—was a new kind of bitter with lots more malt, alcohol, and most prominently hops, which enabled the brew to withstand the journey. Dubbed India Pale Ale, the style has been researched by Garrett Oliver of the Brooklyn Brewery, which has just released its fourth, fine-tuned batch of East India Pale Ale. Oliver, an Anglophile, has used English malts exclusively and has hardened (or "Burton-ized") the water to give it a mineral tang. The aroma is floral, the finish long and resinous. It's the perfect accompaniment to an afternoon of shooting elephants. DAVID EDELSTEIN

Photograph by Steve Wisbauer.

Happening Popcorn! Peanuts! Mahimahi!

Where you dine at a big tennis tournament like the U.S. Open depends profoundly on who you are. While those in the cheap seats at the tournament, which begins next week, will have to content themselves with foot-longs and Buffalo wings, string-pullers can elect to retire to one of any number of private areas. Just so you know what you're missing, we've generously provided the following guide.

President Lounge: The most exclusive of the dining rooms, reserved strictly for the USTA presi-



dent's cabinet and other dignitaries and friends, who dine on roasted striped bass with fennel and olives, and grilled mahimahi with barbecued butter.

Racquets: At this restaurant directly overlooking the grandstand, celebrities with special passes can buy \$35 T-bone steaks and hobnob with their own kind.

Chase Manhattan's corporate-hospitality enclosure: This section of the converted indoor tennis building is the fanciest lounge you're likely to encounter with an Astroturf floor: A special chef prepares three meals a day (and cheese boards and snacks) in a special kitchen for friends of Chase.

Slew's Place: A boisterous bar where the likes of Alan King and Tatum O'Neal have hung out in years past.

Cafe Sport: The favored hangout for executives of the Open's corporate sponsors, where the tone is hushed and the menu is in Italian.

Players Lounge: The tournament's VIP room, where the Brooke Shieldses of the world can partake of the salad bar and grilled turkey burgers.

ROBIN RAISFELD

Trump Tower Café—Light Italian cuisine to replenish energy expended shopping in this gilded emporium. Salads, pastas, sandwiches, and risotto served on two garden terraces five floors up. 725 Fifth Ave., at 56th St. (754-4450). (I) AE, MC, TM, V.
Vong—Wow! This is Thai to die for. Chef Jean-Georges Vongerichten's little Third Avenue-by-way-of-Bangkok palace was designed by architect David Rockwell, and it's a showy temple indeed—there's gold leaf on those walls. The menu's full of wonders, starting with the crab rolls and coconut-milk-and-galangal soup. 200 E. 54th St. (486-9592). (E) AE, CB, MC, V.

43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. 700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.

Algonquin—Draws on its history as the fabled stomping ground of literary giants. The wood-paneled sitting-room-like lobby still holds many imaginations captive. 59 W. 44th St. (840-6800). (M) AE, CB, DC, MC, V.

Bombay Palace—This casually elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown office crowd for years. Try the excellent selection of Indian breads. 30 W. 52nd St. (541-7777). (M) AE, MC, V.

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAs while you dine. Free dinner parking. Private parties. 315 W. 46th

St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.

Restaurant Charlotte—Offers a refuge from the hubbub and hustle of Times Square. Consistent American cuisine in a postmodern setting. 145 W. 44th St., in the Hotel Macklowe (789-7508). (M–E) AE, DC, MC, V.

Cité—An extravagant French steak house, marble and pewter with blazing chandeliers, and a more affordable grill next door. 120 W. 51st St. (956-7100/726). (M–E) AE, CB, DC, DS, MC, V.

Dish of Salt—Dependable Cantonese cuisine for the nine-to-fivers who gather at the bar under this vaulted ceiling after work. A piano player bangs out show tunes every night. 133 W. 47th St. (921-4242). (M) AE, DC, MC, V.

Felissimo Tea Room—A new take on department-store dining, with a "haiku tea" and tarot-card readings on the top floor of a turn-of-the-century townhouse. 10 W. 56th St. (956-0082). (I) AE, MC, V.

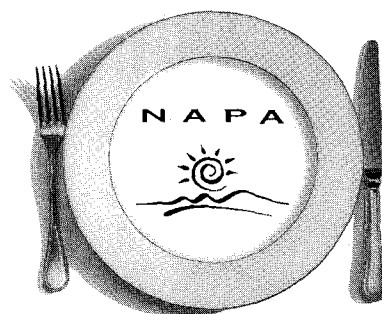
"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. 44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.

Halcyon—Elegant setting and carefully presented food. Pretheater dinner is a bargain. 151 W. 54th St., in the Rihga Royal Hotel. (468-8888). (E) AE, CB, DC, MC, TM, V.

La Bonne Soupe—Checked tablecloths, steak frites, onion soup, and crème caramel to fall in love with. Twenty years ago, long before New Yorkers knew they loved casual French dining, this midtown mainstay set the pace. 48 W. 55th St. (586-7650). (I) AE, MC, V.

La Primavera—Theater-district Northern Italian offering prix fixe dinners and house specials like veal porcini, fettuccine salmonati, and scallopine con

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porcini. 234 W. 48th St. (586-2797). (E) AE, MC, V.
La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. 4 W. 49th St. (247-2993/2999). (E) AE, DC, MC, V.

La Veranda—Northern Italian food. A popular spot in the theatre district offering generous portions of fish, seafood, veal chops and pasta. 163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, TM, V.

Langan's—American cuisine in a clublike setting. Food ranges from steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. 150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.

Lattanzi—Reliable Italian in a romantic garden. Go when there's no danger of a curtain rising or falling soon for special attention. 361 W. 46th St. (315-0980). (M) AE only.

Le Bernardin—Gilbert Le Coze, who died this past summer, influenced a generation of chefs with the way he prepared seafood. His carpaccios used all manner of fish, and his trademark dish of roasted monkfish with cabbage appeared on menus everywhere. But nobody did it quite like Gilbert. 155 W. 51st St. (489-1515). (E) AE, DC, MC, V.

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. 251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. 165 W. 47th St. (302-0112). (M) AE, MC, V.

Rainbow Room—"Where troubles melt like raindrops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. 30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.

Shaan—A comprehensive, if voluminous, menu. Northern Indian in a spacious floral dining room in Rockefeller Center. 57 W. 48th St. (977-8400). (M) AE, DC, DS, MC, TM, V.

Siam Inn—Traditional Thai food served in a Thai-style dining room that is cozy and candlelit. A perfect neighborhood spot when you can make it only as far as the corner for dinner. 916 Eighth Ave., at 54th St., and 854 Eighth Ave., nr. 51st (489-5237). (M) AE, DC, MC, V.

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. 834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.

'21' Club—The new, old, younger "21" has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. 21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.

57th-60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. 475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, V.

Contrapunto—Join the queue in this good-looking, second-story pastaria for slightly Americanized Italian classics. 200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.

Dawat—You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or any of the more unusual regional specials. 210 E. 58th St. (355-7555). (M) AE, CB, DC, MC, V.

Fifty Seven Fifty Seven—The county's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. 57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.

Les Celebrities—Plush and old-fashioned, this imposing dining room in the Essex House on Central

Park South also happens to have a very fine kitchen. Dinner only. 160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. 57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aioli. 405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.

Pamir on 58th Street—Upscale Afghan food (that's delicate blends of saffron, cardamom, raisins, and pistachios) in—surprise!—a tentlike setting. 1065 First Ave., at 58th St. (644-9258). (M) AE, DC, MC, V.

Petrossian—Fast food for the very rich in an Art Deco setting with carved frosted glass, mink-trimmed banquettes, and period bronzes—lean flappers with leaner wolfhounds. 182 W. 58th St. (245-2214). (E) AE, CB, DC, MC, V.

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. 1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.

The Russian Tea Room—Hollywood's commissary in Manhattan and a Carnegie Hall hangout, too. But does that make staff rudeness obligatory? Stick to the caviar and blinis with icy vodka. And come for tea. Cabaret upstairs. 150 W. 57th St. (265-0947). (E) AE, CB, DC, DS, MC, TM, V.

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. 240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. 206 E. 60th St. (838-0440). (M) AE, MC, TM, V.

Cafe Crocodile—A French Mediterranean bistro with dishes ranging from Provençal to Moroccan. An intimate, romantic restaurant in a townhouse crowded with flowers and oil paintings. Serious foodies from the neighborhood and the occasional gaggle of well-informed Euro-tourists. 354 E. 74th St. (249-6619). (M) AE.

Campagnola—Country-style Italian fare for the neighborhood—the whole neighborhood. 1382 First Ave., at 74th St. (861-1102). (M) AE, CB, DC, DS, MC, V.

China Fun—Bustling noodle house, with authentic Chinese dim sum, seasonal specials, and weekend brunch. Perfectly situated for post-movie dining. 1239 Second Ave., at 65th St. (752-0810). (I) AE, MC, V.

Ci Vediamo—Almost like two restaurants in one, this Northern Italian has a modern downstairs that caters to a younger crowd and a cozy upstairs where the older crowd likes to linger. Good-size portions and reliable food make this an Upper East Side staple. 1431 Third Ave., at 81st St. (650-0850). (M) AE only.

Demi—This brownstone turned restaurant is one of the cozier spots along Madison Avenue. Candles and roses abound. And there's a fireplace for chilly winter eves and an outdoor terrace for balmy summer nights. 1316 Madison Ave., at 93rd St. (534-3475). (M) AE, MC, V.

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. 1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. 1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an



Cendrillon Story

East Side hot spot complete with a sushi bar. 1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, V

Le Cirque: In the heady eighties, *haute* fashion, finance, and cuisine collided here. Owner Sirio Maccione still orchestrates a lively scene, and Sylvain Portay still believes in the magic of foie gras and crème brûlée. 58 E. 65th St. (794-9292). (E) AE, CB, DC.

Mark's—Decked out like an English library, with plump, tasseled pillows to nest against. Fine East-West cooking and first-rate desserts. 25 E. 77th St., in the *Mark Hotel* (879-1864). (E)AE, CB, DC, MC, V

Marti Turkish Restaurant—Kebabs 'R' Us, and the

Mo's Caribbean—Pack your bags, sweetie; we're going to the islands. Close enough. This festive spot serves Caribbean fare like jerked chicken and coconut shrimp—all in a dining room with real palm trees and reggae music. There's American food for your timid country cousin, too. Leave with a suntan. 1454 Second Ave., at 76th St. (650-0561). (M) AE, DC, MC, V

Nino's—Elegant Italian with a romantic garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. 1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V

Park Avenue Cafe—A polished, countrified American cafe for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall “American fare” sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. 100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. 28 E. 63rd St., in the Lovell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V

The Restaurant at the Stanhope— You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. 995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.

Sel & Poivre—Stanching the flow downtown for bistro fare. Regulars find what they are looking for in this elegant, muted space. 853 *Lexington Ave.*, bet. 64th and 65th Sts. (517-5780). (M) AE, CB, DC, MC, V.

Sign of the Dove—Because the room is lush and romantic, this restaurant has sometimes been overlooked in the pantheon of memorable New York

D'Amico is among the city's best, turning out eclectic cuisine that draws from influences all over the world. The prix fixe lunch is a good way to test D'Amico's talents. 1110 Third Ave., at 65th St. (861-8080). (M) AE, MC, V

Toraya—A Japanese teahouse offering an enticing assortment of confections, green teas, and desserts. 17 E. 71st St. (861-1700). (I) AE, CB, DC, MC, V.

Trois Jean—A cozy French bistro, as every corner needs. 154 E. 79th St. (988-4858). (E) AE, DC, MC, V

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. 1 W. 67th St. (877-3500). (M-E) AE, CB, DC, MC, V.

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tiramisu. 351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.

China Fun—Oodles of noodles, every which way, plus dim sum and Cantonese barbecue dishes. Try

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the Shanghai weekend brunch. 246 Columbus Ave., nr. 71st St. (580-1516). (I) AE, MC, V

Gabriela's—Real Mexican, promise. Don't come here for bulging burritos, but for fragrant chicken soup, steamed tamales that taste like corn, and tender pork marinated in Seville orange juice and spices. Try the *licuados*, fruit shakes, and the *aguas frescas*, fresh-fruit drinks, to cool off. 685 Amsterdam Ave., at 93rd St. (961-0574). (I-M) AE, MC, V.

Hi-Life Bar & Grill—Big-city brasserie with retro feel. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provides a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. 477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, V.

Iridium—Amid every restaurant's struggle for uniqueness, this unusual American bistro has found its own. Its award-winning decor has been described as "Dali Meets Disney" and is based on musical movements. Late-night jazz and Sunday brunch specials make it a welcome complement to Lincoln Center. 44 W. 63rd St. (582-2121). (M) AE, DC, DS, MC, V.

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. 2199 Broadway, at 78th St. (874-2780). (I) (\$).

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow-cooked* to order. 2620 Frederick Douglass Blvd., at 140th St (234-6114). (I-M) CB, DC, DS, MC, V.

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. 383 W. 125th St. (864-7326). (I) (\$).

Ottoman Cuisine—This offshoot of a restaurant in Istanbul serves authentic Turkish fare like creamy tarama, fresh dolma, savory lamb and chicken kebabs, and lamb shank with eggplant and tomato. 413 Amsterdam Ave., nr. 80th St. (799-6363). (I-M) AE, MC, V.

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. 35 W. 64th St. (724-8585). (E) AE, DC, MC, V.

Rain—Tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like pad Thai, prawn salad, and curried beef. 100 W. 82nd St. (501-0776). (M) AE, DS, MC, V.

Restaurant 222—Cozy and romantic, with the feel of a townhouse. Frank Valenza runs a tight ship at this neighborhood American dinner spot. 222 W. 79th St. (799-0400). (E) AE, DC, MC, V.

Santa Fe—If it's not the margaritas, then it's the pink faux-adobe walls and desert tones that give this southwestern spot such a soothing feel. One of the quietest Tex-Mex places in the city. 72 W. 69th St. (724-0822). (M) AE, DC, MC, V.

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. 328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) (\$).

Wells—A talked-about chicken-and-waffle combination. One way or another, this restaurant has been a neighborhood mainstay for nearly 60 years. 2247 Adam Clayton Powell Jr. Blvd., at 132nd St. (234-0700). (M) AE, MC, TM, V.

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ifed steak house less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. 44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. 256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) (\$).

Gargiulo's—On its own block, with a fortress to fend off the encroaching paths of Coney Island. Great food and service passed down through the family. The 100-foot Styrofoam octopus is gone, a casualty of the recent renovation. When pressed, Louis Russo will tell you he cooked it. 2911 W. 15th St., nr. Surf Ave. (718-266-4891). (I) AE, DC, MC, V.

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. 178 Broadway, at Bedford Ave. (718-387-7400). (E) (\$).

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. 1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.

Roll N Roaster—A Sheepshead Bay landmark serving generous portions of inexpensive American fare. Try such homey favorites as roast beef with pan-drippings gravy and baked sweet potatoes with cinnamon and brown sugar. 2901 Emmons Ave. (718-769-5831). (I) MC, V.

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. 255 Third Ave., nr. Union St. (718-875-8689). (I) (\$).

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. 24-01 31st St., at Astoria Blvd. (718-932-1510). (M) (\$).

Ralph's Italian Restaurant—Solid, hearty Italian food in a conventional restaurant setting. Dine under the chandeliers and try the osso buco, one of Ralph's specialties. 75-61 31st Ave., Jackson Heights (718-899-2555). (I) AE, DC, TM, V.

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. 5-16 51st Ave., Long Island City (718-937-3030). (I) (\$).

Water's Edge—East River views floor-to-ceiling windows; every table has a view of Manhattan. Quiet and elegant. 44th Drive at the East River. (718-482-0033). (E) AE, CB, DC, MC, TM, V.

Bronx

Cafe Sevilla—A cozy Spanish restaurant that people travel to from as far away as Yonkers. Try the chicken and rice and the seafood gumbo accompanied by sweet and garlicky plantains. 1209 White Plains Rd., nr. Westchester Ave. (718-792-3367). (M) AE, MC, V.

Harry's Jerk Center and Restaurant—An authentic island experience; not that polished resort ambience, the dirt-road-in-the-hills thing. 296 E. Gun Hill Rd., at Burke and Wilson Aves. (718-798-4966). (I) (\$).

Staten Island

Aesop's Tables—Arrive by ferry or bridge to this charming bistro and garden that serves inventive, bold Mediterranean fare with an emphasis on handpicked fresh seafood. 1233 Bay St., Rosebank (718-720-2005). (M) AE, DC, DS, MC, V.

in concert

Capital Ballet...Prodigious Debut...Coltrane

Classical Music

Tuesday, August 22

Avner Arad—Playing piano works by Schumann and Schubert. Part of the Juilliard Young Artists Series. *Continental Insurance Atrium, 180 Maiden Lane, at 12:30; free.*

New Amsterdam Symphony Orchestra—Playing Mendelssohn; conducted by Miriam Burns with violinist Jorge Avila. Part of the Music in Chelsea series. *St. Peter's Church, 346 West 20th Street, at 7:30; \$6.*

Serenata Dominicana—An evening of classical and popular music from the Dominican Republic. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850), at 8; \$15-\$25.*

Wednesday, August 23

Asian Youth Orchestra—Performing Beethoven's Ninth Symphony and Egmont Overture and Barber's Adagio for Strings; conducted by Sergiu Comissiona on the group's first U.S. tour. *Avery Fisher Hall, Lincoln Center Plaza (721-6500), at 8; \$10-\$35.*

Thursday, August 24

Bargemusic—Featuring music by Haydn, Bach, and Brahms. *Fulton Ferry Landing, next to the Brooklyn Bridge, Brooklyn (718-624-4061 for reservations and complete directions), at 7:30; \$23.*

American Landmark Festivals—Featuring the Dal Segno Ensemble. *Green Auditorium, 40 W. 68th St. (866-2086), at 1; free.*

Andrew White and the Andrew White Quartet—A program featuring *The Coltrane Concerto* and *We Love Julius Suite*, inspired by White's mentors and friends John Coltrane and Julius Hemphill. *Lincoln Center Out-of-Doors, North Plaza, at 6:30 (875-5108); free.*

Manhattan Brass Quintet—Showcasing young musicians from the Juilliard School. *Dante Park, at Broadway, Columbus Ave., and West 63rd St., at 6 (979-2700); free.*

Serenata Dominicana—See 8/22.

Friday, August 25

Brazilfest '95—A tribute to Carmen Miranda. Music and dance tributes performed by Marilia Pera, Maria Alcina, Bebel Gilberto, Patricia Marx, Nando Gabrieli, Juliana, and Brazilian Energy with special guest Aurora, Carmen Miranda's sister. *Lincoln Center Out-of-Doors, Damrosch Park Bandshell, at 8:15 (875-5108); free.*

Summergarden—The Museum of Modern Art's series of free concerts performed on Fri. and Sat. by young artists and recent graduates of Juilliard comes to a

close this week. The garden is open for free admission at 6; concerts are at 8:30. This week's program, "The String Quartet," features works by Conlon Nancarrow, George Crumb, and Elliott Carter. *Museum of Modern Art; use entrance at 14 W. 54th St. (708-9491); free.*

Saturday, August 26

Summergarden—See 8/25.

Serenata Dominicana—See 8/22.

Sunday, August 27

Bargemusic—See 8/24, at 4.

Serenata Dominicana—See 8/22, at 7.

Monday, August 28

Serenata Dominicana—See 8/22.

Dance

Washington Ballet—Performing four works: *Transcendental Etudes*, the pas de deux from *Momentum*, *Icare*, and *Danzon*. *Lincoln Center Out-of-Doors, Damrosch Park, at 8:15 on 8/22 and 8/24 (875-5108); free.*

D.C. Asia—Cambodian court dances with Sam-

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Ang Sam/Apsara Ensemble, music of India with Silver/Sankaran/Kahn Trio. *Lincoln Center Out-of-Doors, Fountain Plaza, at 6 on 8/22 (875-5108); free.*

D.C. Festival of Percussive Dance—Korean dances and drumming by Hanulsoru and flamenco with Spanish Dance Theatre. *Lincoln Center Out-of-Doors, Damrosch Park, at 5:30 on 8/23 (875-5108); free.*

Expressions of Man—A program of classical Indian dance in five styles: Bharatanatyam, Kathak, Kathakali, Kuchipudi, and contemporary, performed by five male dancers. *Lincoln Center Out-of-Doors, Fountain Plaza, at 6 on 8/25 (875-5108); free.*

Pilar Rioja—Engagement extended through 9/20: The renowned flamenco dancer presents the premiere of *Martinete* and other works. 8/21, 8/23, 8/25 at 8, 8/26 at 3, 8/27 at 7. *Gramercy Arts Theatre, 138 E. 27th St. (889-2850); \$25.*



Asian Invasion

In 1987, the Asian Youth Orchestra was founded as a summer workshop for musicians ages 15 to 25 bailing from Malaysia to Singapore, but basic training is clearly over. They've performed in Beijing and Berlin, and now for Boutros Boutros-Ghali in honor of the U.N.'s fiftieth birthday. A public concert will be held August 23 at Avery Fisher Hall.

THE MOV

Under Ground...Spirit of '73...Good Jeans

John Leonard's TV Notes

The Hollywood Fashion Machine (8/22; 8 to 9 P.M. AMC) has fun rummaging through a box of fashion moments, from Rita Hayworth baring her shoulders in *Gilda* to James Dean in a T-shirt in *Rebel Without a Cause* to Marilyn Monroe on a subway grate in *The Seven Year Itch* to Sharon Stone's beaver shot in *Basic Instinct*. All this plus Audrey Hepburn and Ali MacGraw.

Killer Virus (8/23; 9 to 10 P.M.; The Learning Chan-

National Geographic Explorer: Violent Planet (8/27; 9 to 10 P.M.; TBS), on the other hand, encourages us to run for our lives instead, from a volcano in Hawaii, an avalanche in the Rocky Mountains, and forest fires in Colorado and Montana.

Flight Over the Equator (8/27; 9 to 11 P.M.; Discovery) uses one longitude and several latitudes as an excuse to go with Stacy Keach from the Andes through West Africa all the way to Singapore, with some wonderful Rift Valley stuff.

Star Trek: Voyager (8/28; 8 to 9 P.M.; UPN) kicks off

ducted by aliens? Good fun.

Nowhere Man (8/28; 9 to 10:30 P.M.; UPN) premieres with Bruce Greenwood as a photojournalist and Third World-dancer junkie who comes back to his restaurant table to find that his wife (Megan Gallagher) has vanished, the locks have been changed on his house and his studio, his best friends don't know him, a cigar-smoking shrink (Michael Tucker) is out to get him, and his ATM card doesn't work. Could this have anything to do with the missing atrocity snapshot? Instead of Sandra Bullock in *The Net*, Roy Thinnes in *The Invaders*.

Live Shot (8/29; 8 to 10 P.M.; UPN) piggybacks episodes to introduce yet another television newsroom where almost everybody feels guilty about getting the tabloid story, but only after he or she has gone to ridiculous lengths to get it. Cheryl Pollak we are supposed to root for, as the decent young producer with her glad eye on Jeff Yagher, who's the brand-new news director with a little boy and a busted marriage. Sam Anderson is the right-wing nut whose on-air editorials land him in a mess of lethal chopped liver. David Birney plays himself for laughs as the pompous and incompetent anchor who has insisted ever since Saigon on tawny-rose blush during make-up. You will have to be as desperate as these people pretend they are.

Deadly Games (9/5; 8 to 9 P.M.; UPN) asks us to care about a weird-science nerd (James Calvert) whose experiments with antimatter cause his own elaborate video game to explode in a thousand points of light, emancipating into the real world the computer-generated villains of his imagination, each of whom has been named by him for somebody in his personal life he deeply resents, like an ex-boss and his ex-mother-in-law (Shirley Jones!). Since every level of this video game involves his rescuing his ex-wife (Cynthia Gibb) from a fate worse than Systems Crash, we run around a lot so that we can pratfall down in some pretty lame jokes. Christopher Lloyd enjoys himself as arch-video-villain Sebastian Jackal. I enjoyed Gibb.

In Print Tunnel Vision

Subway riders tune out everything that isn't an imminent threat to their health. Somehow, though, the flashes of metal-on-metal white sparks are still a surprise. Out of the functional, grimy tunnel darkness, there's a burst of brilliant light in which strange things are visible.

Michael Daly's first novel, *Under Ground*, delivers the same effect: Within the familiar terrain of a New York-cop book, Daly startles his reader with illuminating shocks. *Under Ground* has plenty of whodunnit twists, but it's really about hurts and desires long buried and the chaos that follows when they're brought to the surface.

The book's hero, Jack Swann, a transit policeman (or "cave cop"), starts out remarkable only for his 44-inch waist. Swann can kill a teenager with his gun, but he can't knot his own necktie for the subsequent grand-jury appearance. He lives in an outer-borough, second-generation civil-servant world where the devil speaks with Phil Rizzuto's voice and God is in the grocery coupons. *Under Ground* is set in 1986, the glory days of corporate raiders, and Swann wonders why he too can't live on other people's money; with \$10,000 from the Money Store, Swann becomes a regular at the Plaza's Oak Bar and learns what leverage really buys.

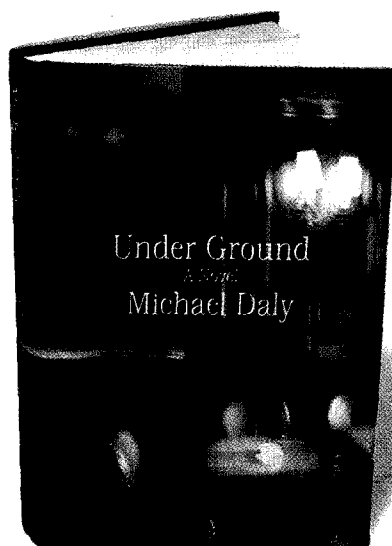
Daly, 44, knows about living in two worlds: A Yale fine-arts major, he's now a *Daily News* city columnist. He started writing *Under Ground* nine years ago, after doing a story for *New York* called "The Cop Who Loved the Oak Bar," about Runyonesque transit sergeant Jack Maple; Maple is now the second-most powerful boss in the NYPD. Maple's experiences leading a subway decoy squad also provided inspiration. "Maple is smarter than Swann," Daly says. "And there's things in real life you wouldn't put in a novel, because the only way they're believable is that you saw them right in front of you."

Whatever its nonfiction roots, *Under Ground* succeeds because of Daly's eye for the beautifully decrepit (one nifty scene is set in a real Coney Island boardwalk bar that's still standing, barely) and his feel for the emotional messiness of life. Daly writes with a raised eyebrow and an Irish Catholic's wry sense of guilt and redemption. At novel's end, Jack Swann may still be a cave cop, but he can see the light. And it's not an arriving N train. (Little, Brown; \$21.95).

CHRIS SMITH

nel) will make you feel better about carjacking and Lyme disease. It could be worse. You could be fighting the Ebola virus in Zaire or dengue fever in Southeast Asia and the Caribbean or equine fever in Australia or the latest nameless menace from the Amazonian rain forest. Not to mention HIV, which is worse in Uganda than it is next door, though maybe not for long.

its second season with the discovery in Deepest Nowhere of a 1936 Ford pickup truck on whose AM-radio dial a 400-year-old SOS is beeping, which leads Kate Mulgrew and company to an unknown planet, a cache of frozen bodies in a cave full of "cryostatic" telephone booths, and—would you believe Amelia Earhart (Sharon Lawrence from *NYPD Blue*), who really was ab-



Radio Highlights

Symphony Hall—8/21: Schumann's Overture, Scherzo, and Finale, Opus 52 and Beethoven's Piano Concerto No. 2 in B flat, Opus 19. 8/22: Debussy's *Printemps* and *Images for Orchestra*. 8/23: Haydn's Symphony No. 30 in C, "Alleluja" and Moz-zkowski's Piano Concerto in E, Opus. 59. Every weeknight at 8; WQXR, 96.3 FM.

New York and Company—8/21: Carl Hiaasen on his new novel *Stormy Weather*; Gene Jankowski on *Television Today and Tomorrow*; 8/22: James Simon on *The Center Holds*; Winston Groom on *Gump & Co.* 8/23: Richard Lederer on the English language. 8/24: Harold Brodkey on his novel *Profane Friendship*. 8/25: William Safire on his novel *Sleeper Spy*; Peter Fonda and Michael Almereyda on *Nadja*; open phones. Every weekday at noon; WNYC, 820 AM.

Sunday Night Opera House—8/27 at 8: Mozart's *Don Giovanni*. With Eberhard Wachter, Joan Sutherland, Luigi Alva, Gottlob Frick, Elizabeth Schwarzkopf, Giuseppe Taddei, Piero Cappuccilli, Graziella Sciutti, and the Philharmonia Orchestra and Chorus. Carlo Maria Giulini conducts. WQXR, 96.3 FM.

Casper Citron—8/26 at 10 P.M.: Mayor Giuliani on the

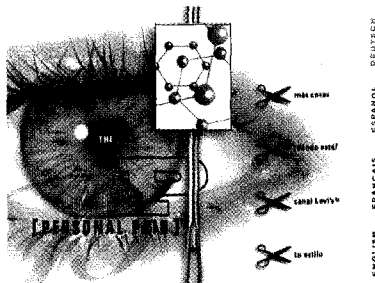
Photograph by Steve Wisbauer.

accomplishments of his administration and the drop in crime; Michael Blakemore on his novel *Next Season* and his film *Country Life*; Lucy Kavalier on *Heroes and Lovers*; Lowell Dingus and Ralph Applebaum on the fossil-halls renovation at the American Museum of Natural History. WOR, 710 AM.

The Caramoor Music Festival—7/27 at 6: Works by Schubert and Previn; performances by soprano Barbara Bonney and cellist Yo Yo Ma. WQXR; 96.3 FM.

Saturday Afternoon at the Opera—8/26 at 1: Gazzaniga's *Don Giovanni*. With John Aler, Eva Steinsky, Pamela Cobrun, Margit Kinzel, Gunter von Kannen, Robert Swensen, Julie Kaufmann, the Choir of the Bavarian Radio Symphony Orchestra, and the Munich Radio Symphony Orchestra. Stefan Soltez conducts. WQXR, 96.3 FM.

"Simon Studio Presents"—National Public Radio and the NEA sponsor this series of radio dramas. 8/21 at 4: Mattie O'Shea's *KWSA*, about the chaotic existence of a radio station and its employees. WBAI, 99.5 FM. 8/26 at 10 P.M.: Sarah Levine Simon's *Bernardo's Farewell* (a musical fantasy), Michael Folie's *Final Exam*, and Terry Quinn's *Love Hurts*. WNYC, 820 AM.



Tools It becomes important, when you're standing around a dressing room, to keep in mind for at least ten minutes whether it's Levi's 501s or 507s that seemingly shave three inches off your hips. Interactive kiosks in the new 57th Street store present a 360-degree view of all 24 varieties of Levi's and politely remind you that, if all else fails, the new custom-fit-jeans service is mere steps away. Call 838-2188.

Recorded Music

Various Artists Spirit of '73 (Sony 550 Music)—The problem with tribute albums—aside from the fact that there are about a thousand too many of them—is that they lack coherence. Even the best ones, like *Sweet Relief* and *No Alternative*, seem hopelessly lopsided. But because proceeds from their sale so often benefit good causes, we cut them a wider berth. *Spirit of '73*, an album of seventies songs covered by female artists, is an exceptionally spotty effort. Half of the tracks, like the disco hit "More More More," played here by Babes in Toyland (who have ruined more than one tribute album and should stick to making their own material listenable before taking on anyone else's), are uninspired. But that dog's-rocked-out version of "Midnight at the Oasis" and Melissa Ferrick's "Feel Like Making Love," are well worth the price of admission. KIM FRANCE

Sports

Role Model, Hero—These very loaded terms were probably in every In Memoriam in print last week, following Mickey Mantle's terrible death from cancer (as in "He was no role model," or "He was a hero to many"). For all the editorializing and moralizing about this man's alcoholism, few noted the unfair and anachronistic application of eighties and nineties terminology to a fifties icon. Today, post-Nixon, post-Barbara Walters, post-Oprah, we require our idols to admit their imperfection and to confess their sins, preferably on national television, and in the process absolve us all. Mickey Mantle died for his sins, to be sure. But the generational icon's final gift to us may be,

sadly, that in dying, he made us feel better about ourselves. The fact that he did so with such dignity, and that, warts and all, his legend remains intact, affirms his status as not a "role model" but a hero.

Curtain Call or Curtains?—For two and half long, boring years, the Yankees mirrored their squinting, laconic manager. Controversy was Jim Leyritz complaining that nobody liked him because he was a bigmouth who wore cowboy hats. But that all changed in the few days it took Ruben Sierra and Darryl Strawberry to join the club. Suddenly, every

home run was a BIG home run, worthy of a curtain call. Suddenly, the Yankees were the eighties Mets. The major difference between those teams is that the 1995 Yankees are barely over .500 and are fighting for the wild-card spot. At press time, the Yankees trailed the formerly vulnerable but now invincible Red Sox by ten games, and seemed well on their way to mimicking another annoying Met habit: losing the division to a less talented team. At Oakland, Fri., 8/21, at 10:05; Sat. and Sun., 8/22 and 8/23, at 3:15. At Seattle, Thurs., 8/24, at 6:35; Fri., 8/25, at 11:05; Sat., 8/26, at 10:05; Sun., 8/27, at 4:35.

Mets—At home vs. Giants, Mon. and Tues., 8/21 and 8/22, at 7:40; Wed., 8/23, at 1:40. San Diego visits Thurs., 8/24, at 7:40; Fri., 8/25, at 8:05; Sat., 8/26, at 7:10; Sun., 8/27, at 1:40.

The Little League World Series—On ABC's *Wide World of Sports*, Sat., 8/26, from 3:30 to 6.

Jeff Z. Klein, Give Us a Call—In a myopic display of shortsightedness, *The Village Voice* last month announced that it would cut its sports section beginning in September, when the paper shrinks to tabloid-size (presumably to make way for more 1-900-TOOL ads). For sports fans who wanted a perspective more knowledgeable and critical than that of, say, WFAN listeners, *The Voice's* sports page was an essential read. Here's hoping someone in this town has the courage to publish such fresh, excellent, caustic sports journalism again.

Online

Laurie Anderson—Music legend chats on SonicNet's World Wide Web site: <http://www.sonic.com> 8/18 at 9 P.M.

Brian Wilson & Don Was—The original Beach Boy and famed music producer Don Was will chat about their careers, their music, and their new TV special for the Disney Channel. The music special is called *Brian Wilson: I Wasn't Made for These Times*. On Prodigy, jump-chat: 8/23 at 10 P.M.

New York City on the Internet

You're late for some event, and you don't know where it is because you can't find your issue of *New York*. Sound familiar? Here is a sample of the online sites to plug into for information about life in the city.

Echo—A popular New York City bulletin board and Web site. Not so much for listings as for a flavor of New York. <http://www.echo.nyc.com>

The Village Voice—Limited in scope without interactivity. <http://mosaic.echonyc.com/~voice>

totalny—Cool design: This one is definitely something to check out. <http://www.totalny.com>

paperless guide to ny—The listings are not searchable, but the design is pedestrian. <http://www.mdiabridge.com/ny>

Time Out—The London-based magazine group that invades New York in the fall already has a Web site that is quite similar to the *Voice's*. <http://www.timeout.co.uk>

New York Magazine—Go ahead, give us a try. Go NYMAG on CompuServe.

Solutions to last week's puzzles

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Kids

Eyes on the Ball...

Children's Events

Tennis Free-for-All—Central Park's Wollman Rink will be filled with bouncing tennis balls and running children at the ATP Smash Tennis Free Clinic, a two-day tennis-theme festival designed to promote the sport among youth. Kids aged 6 to 16 can meet Andre Agassi (8/25) and the Murphy Brothers (8/26) and practice air guitar with tennis racquets (8/25). Attend question-and-answer sessions with pro players; play interactive tennis games where you measure the speed of your serve, for example, or try to return a tennis fastball set to the speeds of famous players. Free instruction, both one-on-one and in groups, is given on mini-courts—an excellent introduction for young beginners. Kids who have never held a racquet are especially welcome to join in. Racquets and balls are loaned out to anyone who needs them; children should wear sneakers if possible. 8/25 from 11 to 6 and 8/26 from 10 to 5. **Wollman Rink**, Entrance at Central Park South (59th St.) and Fifth or Sixth Ave. Call the ATP Tour Smash Tennis Hotline 914-235-1169 for more information and to preregister groups. ●●

Juvenile Jazz—The Children's Museum of Manhattan celebrates Charlie Parker's birthday with a series of workshops and events: Jazzy Kids for children 6 and under invites kids to sing, dance, and

shout along with jazz classics. Children will make jazz "inch worms" and join together to form a human A train. 8/26 at 1 and 3. The Jonathan Feig Quartet gives a family jazz concert that takes the audience through several jazz eras—New Orleans, swing, bop, free, and fusion. 8/27 at 1 and 3. 212 West 83rd St. (721-1223). General admission is \$5, seniors are \$2.50. Pianist Ellis Marsalis plays Vince Guaraldi's zippy compositions—written to accompany Peanuts television specials—in a jazz concert for children aged 3 and up. Proceeds benefit the New York City Department of Health Children's Immunization Drive. 8/26 at noon, Eisner-Lubin Auditorium, **New York University**, 566 La Guardia Place (929-5149). Tickets are \$5. ●

Run For It—The Achilles Track Club, a program for disabled children, hold their back-to-school fun run as a finale to a summer of activities. Register at 9 for races starting at 9:30. Medals are awarded to all who finish their races. 8/26. East 106th St. by the Harlem Meer. For further information call 354-0300. ●

"Fairy Tales With Strings"—Internationally known puppeteer and storyteller Vit Horjes uses two-foot-high hand-carved wooden puppets a century old to tell stories he remembers from his youth in Prague. A cast of kings, clever village maidens, witches, and spirits consorts on the puppet stage. 8/27 at 3. **Here**, 145 Sixth Ave., just south of Spring St. (647-0202). \$7 for adults, \$4 for children. ●

Ride a Painted Pony—Saddle up for a circular summertime ride on the Central Park Carousel. 64th St., mid-park. Open weekdays from 10:30 to 5; weekends, 10:30 to 6, weather permitting. 90 cents a ride.

Ground Rules:

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Osteria al Doge

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212-944-DOGE (3643)

Activity Checkerboard Pastimes

Bryant Park, much ballyhooed as a hive of adult pleasures—what with its swanky new eating joints, its film festival, its comedy and fashion shows—is also a delightful place to take a child. Free half-hour chess lessons are given to kids, on an impromptu basis, any day of the week. And now children can put some of those tips to good use in a tournament: Chess for Kids in Bryant Park, open to anyone from elementary- to high-school age.

But chess is only the beginning: The elegant, French-imported metal tables and chairs throughout

the park are ideal for plein-air games of dominoes, Scrabble, checkers, and Go. (Each game technically costs \$4 per player per hour, though children often get to play for free when the park is quiet.) The we ones can also rent wooden sailboats to navigate through the choppy waters of the fountain (\$2 an hour). Even the rule that forbids playing Frisbee and soccer on the lawn is waived where children are concerned. (Bathrooms, cleaned throughout the day, are spotless, with diaper-changing facilities and vases of fresh-cut flowers.) An unlikely oasis of civilized family life in the midst of midtown, Bryant Park deserves to be the setting for a children's book that celebrates such urbane pleasures as challenging one's grandfather to a game of backgammon in the park—a nouvelle *Madeline*, perhaps, or a neo-*Eloise*. (Sixth Avenue between 40th and 42nd Streets. Chess for Kids in Bryant Park takes place on Saturdays from 10:30 to 1, through September 16. Entry fee is \$5—which includes a T-shirt. In bad weather, the tournament meets half a block away at the New York Chess and Backgammon Club, 120 West 41st Street. For further information, call 302-5874.)

BARBARA ENSOR



Photograph by Warren Salowe; illustration by Richard McNeel.

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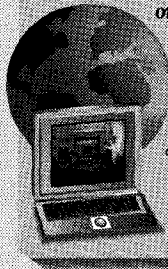
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11/20	ISLAND TRAVEL	11/13	11/7
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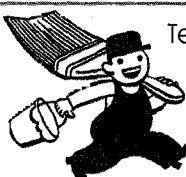
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Continued from previous page.

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Here's How:

STRICTLY PERSONALS

New York Magazine, Box # _____
P.O. Box 4600
New York, New York 10163-4600

Passionate, Dynamic—Attractive, single white male, 41, 5'11", athletic, successful attorney, Italian, seeks gym fit, single white female, 20s-30s, with soul, spirit and style, for romance, fun and future. Note/recent photo, will reciprocate. 2124 ☒

Come Touch The Dream!—With a very funny, affectionate, athletic, high-energy yet low-key president of well-known corporation, lots of fun, good-looking, with morals, manners and muscles too, tall, caring, 39, passion for life, the arts. Dreams of a nurturing, sincere lady under 37, tall, bright, to dance through life with. Note, phone, photo necessary. 2144 ☒

Marriage-Minded Male Wasp—North Shore LI, 33, college grad, blue collar, regular guy with good looks, thin, muscular build, 6'. Likes PBS, outdoors, history, politics, football, rock music (oldies to classic), mornings, thunderstorms, the ocean, cats and dogs, quiet nights at home, romance, honesty, intelligent conversation, laughter, commitment. Hard-working, very organized, ambitious. Seeks like-minded, beautiful (inside and out), LI Christian woman, 25-35, nonsmoker. Please send introductory letter with full photo, phone. 2090 ☒

Norwegian Woman—49, blond, 5'8", pretty, seeks good friend, maybe romance. No drugs or cigarettes. 50-60. 2133 ☒ ☐

Gay, Masculine, Mature—Youthful in manner and thought. Jewish. Healthy and fit. Nonsmoker. Witty, intelligent, honest; stylish, creative, successful. Interesting looks, but not a matinee idol. Loving and enjoy being loved. Traveler, party-goer and party-giver. Concerts, theater, opera, art. Seeking friend. Hopeful of eventual full relationship. Will exchange photos. POB 3592, Grand Central Station, New York, NY 10163.

What Will Our 1st Date Be Like?—Our 10th date? Caring female social worker, 26, with European flair, has a passion for the ocean, travel and for the fine and simple pleasures of life. Please respond if you're emotionally/financially secure, a nonsmoker fit in body, mind and spirit and looking for a soul mate who mirrors your integrity, patience and flexibility, and who has a zest for all life has to offer. 2101 ☒

Exceptional European Female—Who possesses good looks, curvaceous figure, intelligence, class, sense of humor, kind and generous heart, and is financially independent, is in search of an eligible European-American, financially secure male who is, preferably, Italian/Latin background, between the ages of 40 and 55, who's a professional, businessman, attorney, physician, etc, who possesses intelligence, is ruggedly handsome, well built, smart dresser with, above all, a kind and generous heart. Only serious and credible reply. Photo and phone a must. 2103 ☒

Great Sense Of Humor—Handsome TV producer, 35, tall, athletic, seeks very pretty, slim and successful woman to share romantic dinners, beach and serious relationship. Photo please. 2115 ☒

Green-Eyed, Ivy-Educated—Professional woman, pretty, slender, secure, seeks soul mate. You are 45-55, tall, fit and marriage-minded. No smokers. Photo/note, please. 2091 ☒

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Tall, Attractive, Athletic—Successful redhead - a very young 49. Looking for 46-58 year old great guy who is high-powered, low-keyed and light-hearted. Please send note, photo, phone. 2145 ☒

Mostly Ancient Brueghelian—Curmudgeon/bookworm craves semi-perfect Cassattian curmudgeon/bookworm. Object: worms. 2132 ☒

Can You Laugh At Yourself?—Down-to-earth, nurturing, successful attorney (separated, one great teenaged daughter), seeks totally honest Manhattanite, 30s-mid-40s, nonsmoker, who, despite her dark-haired beauty and intellect, has neither an oversized ego nor thin skin, for committed best friend/soul mate relationship. Photo/note required. 2155 ☒

Middle-Aged Male—Said to be handsome, seeks to indulge personable, pretty young woman in the good life. Long-term relationship sought. You should have a taste for the exotic. Please send photo and phone to 8934 ☒

Chicken Soup To The Arts—Warm, fun-loving Jewish widow, passionate about the arts, also good cook, seeks Jewish man with similar interests and qualities, 60-70, to share these life experiences. 2093 ☒

What's A Girl To Do?—Parents say I'm beautiful, vibrant. Friends say I'm funny, outgoing. I (Jewish female, 32, looking to settle down and start family) say you (Jewish male, 35-45, intelligent, adventurous, looking for same) be the judge. Nonsmoker. Photo a plus. 2087 ☒ ☐

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Female Partner Wanted—Handsome, successful Jewish attorney, bisexual, 28, seeks attractive professional woman, 25-31, for companionship, relationship - leading to marriage and family. Brief note/photo. Photo preferred. 2146 ☒

European Woman—Or Europe-oriented American woman, sought by single male entrepreneur, 45, who believes that NYC teaches you how to succeed, but Paris teaches you why to. Photo/photo/note, please. 2099 ☒



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Issue Date		On Sale	Ad Close
9/11	FALL PREVIEW	9/4	8/29
10/9	HOME DESIGN	10/2	9/26
10/30	HOLIDAY FOOD & FUN	10/23	10/17
11/20	ISLAND TRAVEL	11/13	11/7
12/4	CHRISTMAS GIFTS	11/27	11/21
12/25	YEAR-END DOUBLE	12/18	12/12

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Gay White Male—41, Latin looks, slim and HIV-negative. I'm affectionate, discreet and don't smoke, drink or do drugs. Seeking romance with a white, kind man of any age over 45. Bookworms, chubbies or homebodies are welcome. No Village types please. 2152 ☒

Beautiful, Witty, Kind—Jewish woman, 36, into Dinah Washington, Midori, Central Park, and tofu and broccoli, seeks passionate professional mensch, 33-45, yearning for love and family. 2157 ☒ ☐

Jersey Girl, 26-31, Sought—By Handsome, athletic, single white male, 31, 6'1", 180. I am a self-employed health care professional who enjoys working out, martial arts, the Jersey shore, fine dining, good movies, and the adventures of traveling. If you enjoy some of the same things, I would love to hear from you. Note/photo please. 2128 ☒

Austrian-Born, Female Baby Boomer—47, widowed, no children, financially secure, Manhattan and Morristown resident, loves dining out, movies, theater, beaches and margaritas, tennis and skiing. Seeks Christian male counterpart with similar interests, for sincere, lasting relationship. 2125 ☒

Hopeful Romantic—30 year old male of Israeli extraction. Educated in the U.S., 5'9", looks good and fit, elegant yet earthy. Enjoys outings in the country and city living. Appreciates the simple things in life as well as the finer (and I'm not just playing with opposites). Seeking to find that which is new, attractive, independent, intelligent - the warm and caring woman in you - 26-35, to share great times, beauty, love and understanding. Note/photo. 2158 ☒

Sensitive, Sensual, Successful—Handsome Jewish Ivy MBA, 6', trim, seeks sexy best friend, slim, curvaceous, 27-36, to share long soulful talks, romantic nights, marriage, kids. 2150 ☒ ☐

30-Something—Attractive, intelligent and slim female who enjoys Atlantic City, tennis, and watching OJ trial, seeks male counterpart, 32-44, for meaningful relationship. 2102 ☒

North Jersey Resident—Single white male, 36, 6', 210 lbs., physically fit, easy-going, sense of humor, varied interests, in search of attractive single female, 25-40, nonsmoker, for friendship leading to long term relationship. 2126 ☒ ☐

Warm, Sexy, Friendly—5'7", Jewish woman, seeks Jewish man, 40s, to enjoy theater, music, beach and romance - today and forever. Photo/note please. 2086 ☒

Handsome, Successful Professional—6'1", 180 lbs, 49-year-old male. Interested in running, travel, music and the movies. Seeking very attractive, slim, bright, affectionate female, 35-45. Note/photo/phone. 2141 ☒

**Check out
New York Magazine's
Assortments
section
on page 180.
It's where the
action is!!**

Spontaneous—Young 42, white, 5'6". Petite in size, seeking man who enjoys dining, dancing, movies, romantic dinners at home and warm conversation. 2108 ☒ ☐

Pretty Educator—Jewish, seeks man: honest, generous, 60 plus. 2092 ☒

Pretty Louise Brooks Lookalike—95 lb actress turned executive, 39, seeks male kindred, spirit. Photo. 2095 ☒

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STRICTLY PERSONALS

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Professional—Mother of three school-age children, Jewish, early 40s, lover of the arts, likes giving people - enjoys dancing, travel, good books and family life. 8988 ☐

Gay Westchester Professional—39, successful, focused yet sensitive, more than 10 years HIV positive, healthy, financially/physically fit (6'1", 170 lbs) seeks great guy for dinner, movies and more. 2098 ☐

Slim, Pretty Oriental Professional—Divorced female, 37, with 2 girls (2 and 7) seeking handsome, professional, single, non-smoking white male, (kids ok) for family play-dates and romance. Photo. 2121 ☐

Gay White Female—37, MD, seeks doctor, lawyer, CEO, chief - to share life's experiences with. 2154 ☐

Pretty College Instructor—Charming, creative - seeks upbeat man, 40-50, for friendship and romance. 2136 ☐ ☐

Sensuous, Slim, Artistic Black Female—40s, seeking creative man who's ready to enjoys the islands. 2149 ☐

I Love Older Men!—Ivy-educated, 5'7", slender, sexy brunette, late 30s, successful, from a famous family, is set on finding you. You're distinguished, athletic, charming, tall, fun, live well, with wit, maturity. I'll make you happy the 2nd time around. Golfers okay. Photo. 2127 ☐ ☐

Seeking Soul Mate—Very intelligent/handsome, 6'2", fit, late-30s MBA, who is loving, kind, communicative, funny and sensitive, seeks professional lady counterpart, 27-47. Photo please. 8124 ☐

Joie de Vivre—Soft, spirited, funny, adventurous, woman who owns creative business, 5'7", very pretty and fit, seeks a family-minded non-smoking man, who is socially conscious, powerful in his field, contemplative, multi-dimensional, 37-49, and has a great sense of humor. Photo/note/phone. 2122 ☐ ☐

Successful, Witty—40 years old, 6', blue eyed, handsome financial professional, Jewish - nonreligious, nonsmoker, interested in sports and health oriented, seeks intelligent, pretty pal, with similar interests. Photo. 2142 ☐ ☐

Loves To Laugh—Athletic, attractive professional male, 30, 5'8", seeks female, 25-35, to share fun, friendship and ? Note/photo. 2147 ☐

Gay Man—48, tall, sensitive, sensual Jewish professional - seeks man, 35-50, of quality and humor. 2131 ☐

Quality And Substance—A lively, professional white woman, 41, green eyes and brown hair, likes sports, theater and travel. Seeks a well-adjusted, good-looking, tall, nonsmoking, single white male, 35-45, for a future commitment. Photo, note and phone. 2123 ☐

LI Equestrienne Entrepreneur—37, pretty, slim, long dark hair, 5'4", MBA, seeks fit, attractive, charismatic professional male, nonsmoker, 35-45, to share arts, music, travel, tennis, animals. Note/photo. 2109 ☐

Attractive, Christian, Professional—36, seeks refined gentleman; great sense of humor and a heart of gold, for friendship, may be more. Note/photo. 2107 ☐

Sophisticated Lady—Warm, intelligent and attractive, 32, into outdoor sports, the arts and NYC night life. Seeks passionate, professional man, 32-40, with a sense of humor, open mind and adventurous spirit. Note/photo. 2129 ☐

Be My Guinevere—Tall, handsome, athletic, slim, single Jewish male professional, 42, great sense of humor, sincere, fun to be with. Enjoys skiing, scuba, sports, travel, music. Seeks slim, attractive, single Jewish female for lasting romance. Note/phone/photo. 2139 ☐

HIV+, Healthy, Heterosexual—Jewish male, 36, tall, brown hair, blue eyes, financially independent, well-educated, kindhearted, into Eastern spirituality and meditation, soul music, good food... seeks female ready to live life now. Friendship first okay. 2084 ☐

Attractive Woman—45, 5'7", smart, sense of humor, independent, active. Desires fit, honest, easygoing man for sharing and fun. Note/phone. 2137 ☐ ☐

Beautiful Without Makeup—Jewish lady, 33, 5'4", computer programmer, seeks decent professional mensch, 33-40, with marriage in mind. 2119 ☐ ☐

Seeking Assertive Lady—Good-looking, athletic business owner, 40, 5'11", 185 lbs, eager to please, would love to meet a fit, attractive lady who enjoys being pampered. NY/NJ. 2120 ☐ ☐



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Lover—Of the arts. Handsome, tall, fit white male, 35 - radio personality/teacher seeks pretty soul mate. Photo. 2088 ☐

Compelling, Etched Face And Body—Gentle soul, white male, 30, baby face, successful, seeks female for partying and good times. POB 6948, NY, NY 10128.

Braveheart—Very good-looking, fit, 6', 39. Athletic, adventurous, cultured. Successful psychologist. Open, responsive. Very funny, real, romantic. Seeks expressive, empathic female, 25-35, good looks, wit, wisdom. Note/photo. 2148 ☐

Extremely Handsome, 6', All Muscle—Ivy grad, dark hair, blue eyes, Jewish, 34, seeks refined, great lady. 2138 ☐ ☐

Lipstick Gay Woman—Dynamic, attractive, 42, with a successful and exciting career, well-traveled, outgoing and popular - with a fantastic lifestyle, exceptional friends and broad interests. Looking to make life even more perfect with a special mate of equal character, humor and maturity, who is 38-45, pretty/feminine, cultured/well-traveled, emotionally/financially stable, and also a hopeful romantic like me. Addiction to fine champagne a plus. 2145 ☐

Tired Of The Scene?—33, 5'10", Jewish, extremely good-looking man seeks uninhibited woman ready for fun. Can it get any hotter in NY? Let's check the weather together. Note/photo. 2096 ☐

Long Shot—If you live in the greater San Francisco area or frequently travel there and would like to meet a very pretty, very nice, 30-something, Jewish Ivy professional, recently transplanted to Northern CA - let me hear from you. 2135 ☐

Avid Observer/Recounters Of Life's Absurdities. Smart, funny, pretty 30 year old NYC buff/native and loyal friend, seeks male with whom to try new restaurants, enjoy Friday nights at the Met Museum, play frisbee and talk long into the night. 2083 ☐

Athletic Adman Seeks Partner—6'2", 190 lbs, divorced, no children. Marathoner and tri-athlete (but oh so slow); in great shape for 57. Other interests include music, movies, nature and animals. Offbeat sense of humor, affectionate, caring. The woman I seek should be 35-45, attractive, athletic, witty - and my partner for life. Please send note and photo. 2130 ☐

International Traveler—Pretty, slim, late 30's lady. Publisher of international fashion newspaper, never married, gracious and sophisticated, with a good sense of humor. You are successful, self-confident, out-going and honest, with a career that requires travel to the Far East and perhaps other parts of the world. 2100 ☐ ☐

Mod-Orthodox Jewish—Vegetarian, pretty, professional, slim, seeks ethical mensch, 60s. 2134 ☐

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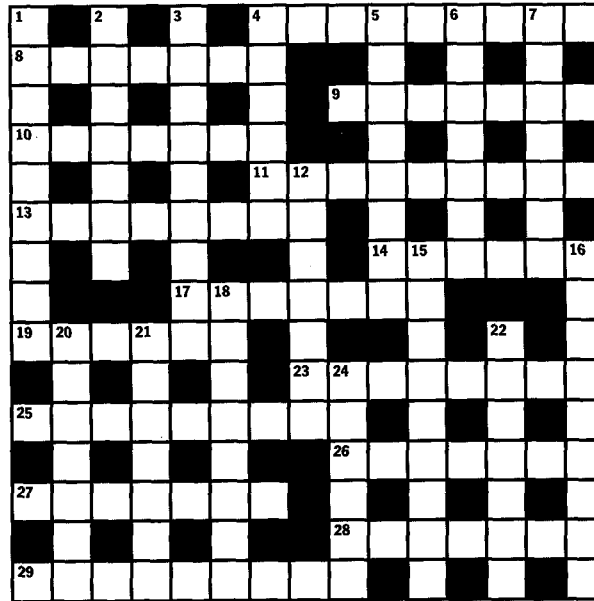
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'Sunday Times' of London Crossword

ACROSS

- 4 A painter does—given a list. (9)
- 8 Ways some love, providing material for the paper. (7)
- 9 Overcomes with a certain audacity—such a bloomer. (7)
- 10 Roll round about one and create a disturbance. (7)
- 11 Fight, as cut out to be a rebel leader. (9)
- 13 An individual running out of personal cover. (8)
- 14 The number of the Spanish flat. (6)
- 17 Changing diet say in a Scottish region. (7)
- 19 Finding others without is to check. (6)
- 23 The person who's relatively biased. (8)
- 25 A step taken by game fellows to acquire travel documents. (9)
- 26 Set-back followed by row makes more cantankerous. (7)
- 27 Large attic in dreadful mess. (7)
- 28 Sizeable hotel built with European capital. (7)
- 29 Guard around royalty showing great respect. (9)



DOWN

- 1 Note attached to item of furniture for restorer. (9)
- 2 Superior installed in tiptop accommodation, which is right in theory. (1, 6)
- 3 Extends car-port maybe on back street. (9)
- 4 Swear about Opposition leader's procedure. (6)
- 5 A point the commanding officer pressed, being beaten. (8)
- 6 Cooked sausage—still. (7)
- 7 The rest of one's days. (7)
- 12 Attending to get something for nothing. (7)
- 15 There's fish and fruit only (5, 4)...
- 16 ... fruit used to make a delicious drink in the Orient. (9)
- 18 Never to name it would be wrong. (2, 2, 4)
- 20 When climbing fell over an explosive device—investigate. (7)
- 21 Put in office with pomp and ceremony. (2, 5)
- 22 Minimal wear single folk have cut again! (7)
- 24 Property of some interest—a tentative offer seems likely. (6)

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'C, My Name Is —': 'Cue' Crossword • By Maura B. Jacobson

ACROSS

- 1 — buco (veal dish)
- 5 Humphrey's successor
- 10 Plays to the audience
- 14 Royal Russians
- 19 Dance maneuver
- 20 COLLEEN of the silents
- 21 Nursery-rhyme home
- 22 End of a Kilmer poem
- 23 C, MY NAME IS —
- 27 Ado —, role for CELESTE
- 28 Make lace
- 29 Dillon, in "Gunsmoke"
- 30 Will not, contracted
- 31 Enlarged a hole, with "out"
- 33 Capital on the Tagus
- 35 Links org.
- 37 Rubber trees
- 39 Revival-method abbr.
- 40 Morn's opposite
- 43 Blundered
- 47 AND —
- 53 Have creditors
- 54 Dreadful
- 55 Smile words
- 56 Melody
- 57 Half a hand drum
- 58 Chess winner's cry
- 60 Thurber's daydreamer
- 62 Vintage car
- 64 Canadian capital
- 66 "Of Thee —"
- 68 Slapstick missile
- 69 Nothing's alternative
- 70 Ballet movement
- 71 AND —
- 78 Clumsy ones
- 79 Actress CARRIE
- 80 Rules to follow
- 81 Clobbered, Biblically
- 82 Lake Erie port
- 85 Rembrandt's last name
- 86 Philippine island
- 88 In the know about
- 89 Physicians' gp.
- 90 Easy mark
- 92 Lyrical Gershwin
- 94 Occupy a hammock
- 96 Hideaway
- 97 AND —
- 102 Sandwich cookies
- 103 City Hall pro

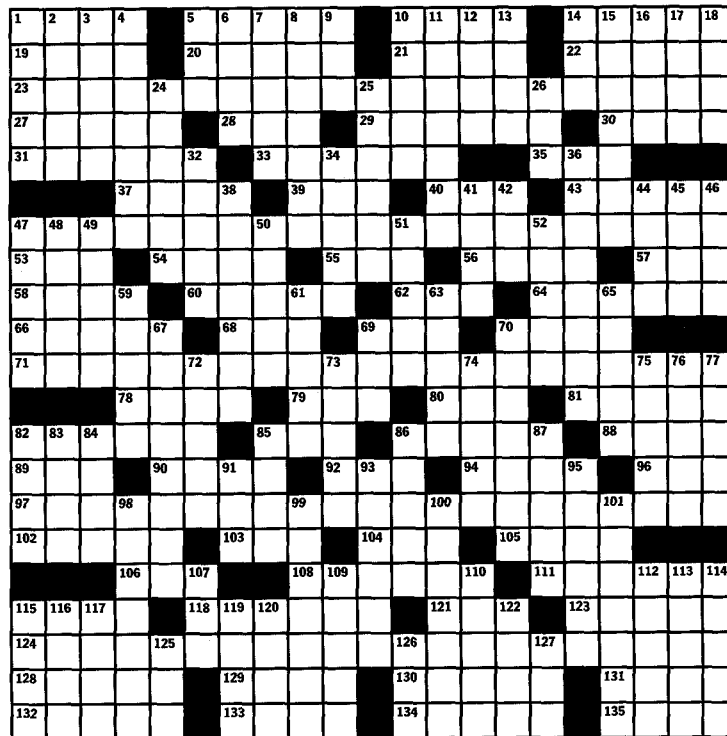
- 104 Ab — (from inception)
- 105 "And — bed"
- 106 N.Y. transit agcy.
- 108 Plantation, e.g.
- 111 Installing bathroom flooring
- 115 Salinger girl
- 118 Squirm
- 121 Feminizing suffix for Juan
- 123 Novelist Shute
- 124 AND —
- 128 Scamp
- 129 Reach for the floor
- 130 Condescend
- 131 — off (riled up)
- 132 Between once and time

- 133 Dole out
- 134 British race place
- 135 To be, to Brutus

DOWN

- 1 1934 award for CLAUDETTE
- 2 Composer Jule
- 3 Medicinal herb
- 4 Best
- 5 Friend in Nimes
- 6 Annapolis mascot
- 7 Diet-drink info
- 8 Amatory literature
- 9 Skin bump
- 10 Star: prefix
- 11 TV station
- 12 Muscle fitness
- 13 Parts of mins.
- 14 Middle of a game name
- 15 Rocker Rod
- 16 Younger Guthrie
- 17 Jockey's control
- 18 Ticketholder's claim
- 24 Companion of soled
- 25 Native-born Israelis
- 26 Psychic's forte, familiarly
- 32 Jeans fabric
- 34 Use an atomizer
- 36 Science of heredity
- 38 Actors' reading
- 41 Kill a bill
- 42 "Down under" bird
- 44 Singer Coolidge
- 45 Sufficient, old style

- 46 "La Plume — Tante"
- 47 Laugh-getter
- 48 Flooded with water
- 49 Neural networks
- 50 — Be", Beatles film
- 51 AND —
- 52 A-bomb plane name
- 59 Tennis's John Mc—
- 61 Bitzy
- 63 Escape detection
- 65 Yo — (avowel of amor)
- 67 Most delighted
- 69 Brewery product
- 70 Duelists' choice, perhaps
- 72 "Days — Lives"
- 73 Negativist
- 74 Holmes's creator
- 75 Repeat-theme piece
- 76 Beaver's kin
- 77 Mrs. Helmsley
- 82 Mexican snack
- 83 Julie's "Zhivago" co-star
- 84 Overdue
- 85 Las Vegas rival
- 86 Butterfly's first phase
- 87 "Untouchable" Ness
- 91 "Great Expectations" hero
- 93 Fan
- 95 Hispanics
- 98 Four-bagger
- 99 Recherche
- 100 Posted announcements
- 101 AND —
- 107 Puncturing tool
- 109 Playground apparatus
- 110 Guiding standard
- 112 Clinging vines
- 113 Baseball teams
- 114 Forest clearing
- 115 Face-makeup shade
- 116 Go bargain-hunting
- 117 "Let —, Lover!" 1954 song
- 119 Long-range weapon: abbr.
- 120 Choristers' club
- 122 Jason's ship
- 125 Synonym and anagram of "aye"
- 126 Author Le Shan
- 127 Bankbk. entry



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